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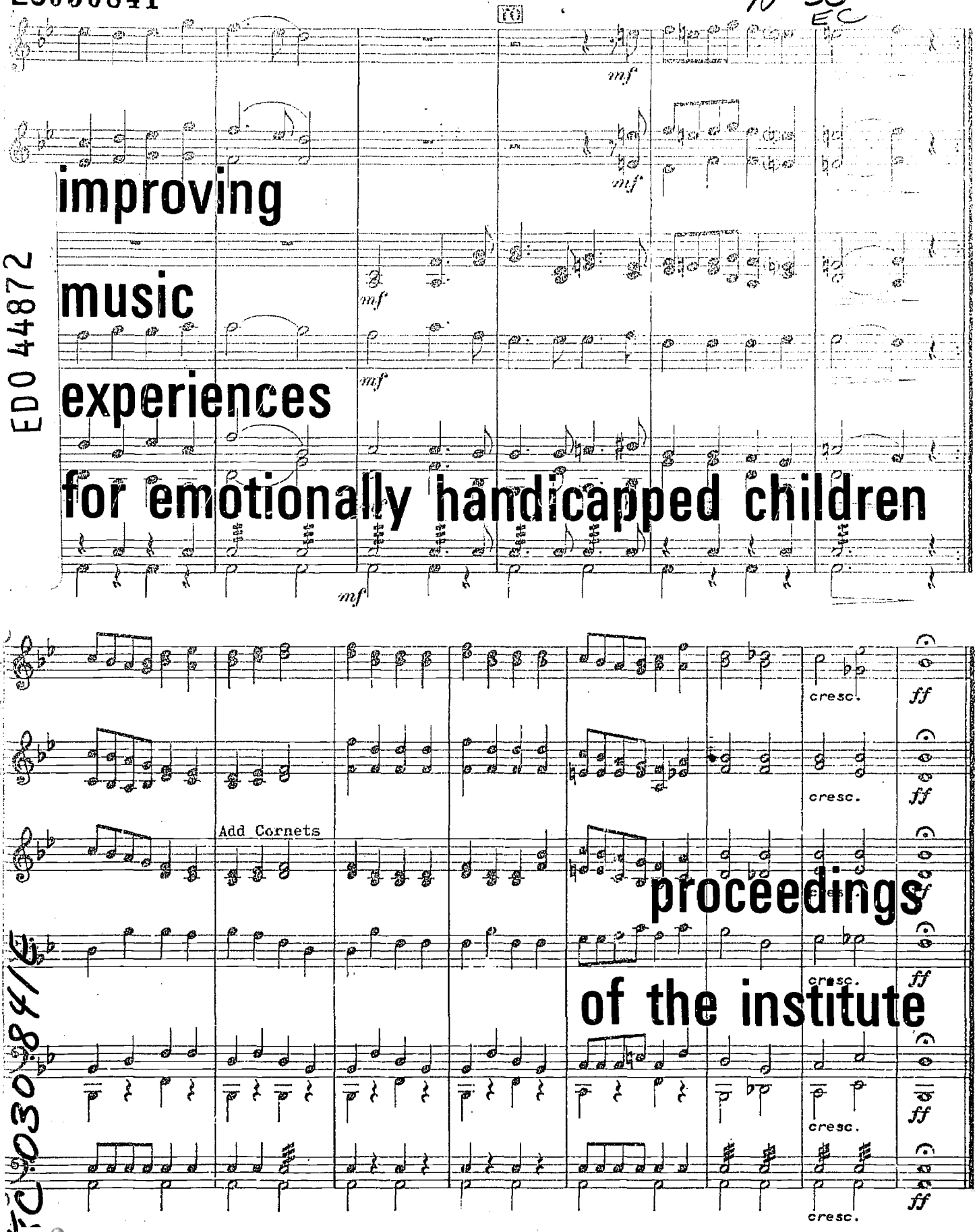
ABSTRACT

Included in the proceedings of the study institute on Improving Music Experiences for Emotionally Handicapped Children in Public School Programs are statements of greeting (Charles Matkowski, Harvey Granite), an overview by Donald Hayden, and the key note address by Mrs. Theresa Goodell. From the second session are included statements from three representatives of the State Education Department, greetings (Herman Goldberg), and presentations on music and movement, by Mrs. Alleen Fraser (including a materials list), and on the program at the Berkshire Farm for Boys, by Harold Miller. Proceedings of the final session include presentations on the role of the music teacher, by Calvin Lauder, and on teacher preparation, by Sona Nocera. Committee reports, evaluations, and a summary are also provided. (KW)



improving music experiences for emotionally handicapped children

proceedings of the institute

The University of the State of New York • THE STATE EDUCATION DEPARTMENT
Division for Handicapped Children • Division of the Humanities and the Arts

THE NEW YORK STATE EDUCATION DEPARTMENT

Division for Handicapped Children
and the
Division of the Humanities and the Arts

In Cooperation with the
Music
and
Special Education
Departments
City School District, Rochester

Highlights of

A SPECIAL STUDY INSTITUTE

ON

IMPROVING MUSIC EXPERIENCES FOR

EMOTIONALLY HANDICAPPED CHILDREN

IN PUBLIC SCHOOL PROGRAMS

October 23, 24, 25, 1969
410 Alexander Street
Rochester, N.Y. 14607

Special Study Institute
Funded through Section 301
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Paula J. Minniti, Teacher
Monroe County BOCES #2, Spencerport

Sona Nocera, Associate Professor
Crane School of Music
S.U.N.Y. College at Potsdam

PROGRAM SCHEDULE

Thursday
October 23, 1969

Vogue Room, Sheraton Hotel
111 East Avenue
Rochester, New York

6:30 p.m.	Registration and get acquainted	
7:00 p.m.	Dinner	
8:00 p.m.	Opening, General Session	
	Greetings:	Charles Matkowski Harvey Granite
	Overview:	Donald Hayden
	Keynote Address:	Mrs. Theresa Goodell

Friday
October 24, 1969

Instructional Materials Center
410 Alexander Street
Rochester, New York

8:45 a.m.	Registration
9:00 a.m.	Ted Kurtz The Development of Educational Services for the Emotionally Handicapped Child
9:25 a.m.	James Marillo How the SEIMC serves Teachers of the Handicapped
9:50 a.m.	Eugene Cunningham The Role of the Bureau of Music Education in Developing Programs for the Emotionally Handicapped Child in the Public School
10:15 a.m.	Coffee Break
10:40 a.m.	Mrs. Alleen Fraser Music and Movement in the Classroom

11:45 a.m. Lunch

1:15 p.m. Harold Miller
Preparing Emotionally Handicapped Boys for Concert Attendance

2:00 p.m. Video Tapes, Two Emotionally Handicapped Classes
Paula Minniti
Noel McGrath

2:45 p.m. Discussion and Question Period

3:30 p.m. Adjournment

Saturday
October 25, 1969

8:45 a.m. Registration

9:00 a.m. Calvin Lauder
Understanding the Part the Music Teacher Can Play in Educating the Emotionally Handicapped Child

9:30 a.m. Sona Nocera
Preparing Music Teachers for Work in Classes for the Emotionally Handicapped Child in Public School Programs

10:00 a.m. Question period
Coffee break

10:30 a.m. Group Session
Personal assessment of the Workshop and discussion of the implications for music education and for education of emotionally handicapped children - "Where do we go from here?"

Group Leaders:

1. Robert F. Lays
2. Joseph C. Cicero
3. Mrs. Alleen Fraser

11:15 a.m. Reports by group chairman

12:00 noon Adjournment

CONTENTS

Thursday Evening Session

Charles Matkowski

On behalf of the Education Department and the Division for Handicapped Children, welcome to this Special Study Institute. I wish to thank your respective Superintendents of Schools for permitting you to take time from your busy schedules to come to Rochester. I also wish to thank the Federal Government for making your trip possible. Public Law 85-926, as amended allows the Division for Handicapped Children to sponsor special study institutes as well as to support teachers of the handicapped in their course work leading to certification.

Some people feel that it is almost impossible to get bureaucratic organizations to cooperate in a joint venture. Happily, this has not been the case for this Institute. The Education Department's Division of the Humanities and the Arts, the Division for Handicapped Children, the Bureau of Music Education, and the Section for Emotionally Handicapped Children, together with the Music and Special Education Departments of the City School District of Rochester, have cooperated. Today you are the recipient of these cooperative efforts.

I wish to express some personal comments on the Institute's theme "Improving Music Experiences for Emotionally Handicapped Children in Public School Programs." Music education for the emotionally handicapped child is an area that, if not neglected, has not been overemphasized. One can not live in today's society without music. It surrounds us, whether we want it or not, through the transistor radios. It invades our privacy. It is an audio aid for commercial interests. It has been called the universal language; bridging cultural and generation gaps.

In this last regard, I have the feeling that music educators and teachers of the emotionally handicapped, need to be tuned in to the musical needs of the young. "Hey Jude," a Beatle song, sounds great when played by the Beatles or by the Boston Symphony Orchestra. Educators may not like rock-n-roll but the fact is, this is the music of the world's youth. The music teacher wishing to communicate with emotionally handicapped youngsters might do well to travel this musical path.

I would feel very disappointed if, by the end of this Conference, this area were not touched upon. I wish you all a pleasant Conference.

Harvey Granite, Supervising Director of Instruction, Secondary Schools is substituting for Mr. Rentsch.

Harvey Granite

I, too, bring you greetings on behalf of the teachers of Rochester, particularly of Dr. Rentsch who is laid up tonight and probably for the weekend. I think it is very significant that this Institute is taking place in Rochester, a city long associated both with great music programs in its schools and concert halls, and with an extensive and comprehensive special education program. The Special Education Program continues to grow stronger, but recently, music has become endangered in Rochester. The public school music staff has shrunk and tonight a conflict between the public guardians of funds of the Civic Music Association and the Rochester Philharmonic, has delayed the opening concert of the Rochester Philharmonic Orchestra.

Music, like art, drama, dance, and other creative arts, has too long been a frill, an addition, an enrichment, rather than a central part of the total curriculum. Music, as Mr. Matkowski has already eloquently pointed out, can be significant not only for itself as a creative and inspiring medium of imagination for communication, but as a stimulus to learning. Here in Rochester we have just begun; we are taking the first steps toward the use of music as a tool for the teaching of reading, the use of music with movement to help children with perceptual and motor coordination problems, and it doesn't take much imagination to see the application of music to the teaching of mathematics and the study of the humanities. We have already begun to speak of music as another area in vocational education. We teach children machine shop and cosmetology - why not also teach them to be musicians with musical annexes for vocational education?

As we explore ways to help handicapped children learn through music, we cannot ignore the individual differences that all children have, particularly the handicapped. We know that there are differences in the nature of emotional disturbances in the approaches of teachers, and of different teachers who are helping children, and that there are differences in the kinds of music which we use. In accepting people, we must also accept their music. "Rock," as Mr. Matkowski has pointed out, is the music of the young. "Soul" music is the music of Black America, as well as folk, traditional, and other ethnic forms which are ordinarily part of music education. We should not ignore the differences that merging cultures, through urbanization and integration, give rise to as they create new forms of music, just as, at the same time, 20th century America has given rise to new kinds of emotional disturbance with the rise of cities and their contradictions.

Harvey Granite

This important Institute begins just as another conference here in Rochester has ended - the Conference on the "Black Family in America." It too, dealt in part with means for alleviating emotional handicaps. The fact that this conference today, at least thus far, is a white conference in a multiracial city, reminds us once again that "racism," which is an irrational form of behavior among white people, is our special emotional handicap. Our concerns with the cities, with the individuals in mass society and the conflicts they face, sometimes unsuccessfully, emphasize the impact of racism upon the creative and emotional existences of black people in America, and on the white people they live among. I hope there is room in this conference, too, to explore this critical question.

Thank you. Good wishes and good learning!

Donald Hayden

Last spring, when Mr. Cunningham telephoned me from Albany, regarding this Institute, I experienced two different types of reaction and response. First, I had some fear that I would be unable to set up a type of Institute experience that would prove to be helpful to teachers in the classroom. And, yet, I experienced a sense of excitement because of the great possibilities such an institute might present. With the help and assistance of both Mr. Kurtz and Mr. Cunningham, and with the assistance of others at both the State and local levels, I believe that you will find the total Institute to be beneficial and even exciting, and filled with people who will give you much to think about.

I am especially pleased with the array of consultants who will be bringing us ideas, challenges, and information. You will be able to evaluate the entire proceedings so that future programs such as this can be better focused, or differently conceived, and so that we can determine each person's reaction to the total program. Each of you will be given the opportunity to contribute to the total program through your questions, your suggestions, and your discussions.

Basic to the philosophy of providing handicapped children with equal educational opportunities is the assumption that music is an integral part of a sound educational program. Basic, too, is the realization that all children are more alike than different, that all children have the fundamental needs of love, food, recognition by others, self-esteem, and confidence. All must experience success. All will learn better in an atmosphere which provides adequate motivation.

As public school programs for the handicapped have evolved, the basic thrust has been in the academic areas, and experiences in music have frequently been limited for a variety of reasons, including inadequate budgets, insufficient teacher time, lack of space, inadequate preparation of music and special education teachers, and misunderstandings among teachers regarding the handling of the emotionally handicapped child.

Not knowing what to do, or how to do what we don't know, has impeded involvement of both classroom teachers and music specialists. It might well be that this situation also exists in other special areas.

In this Institute, the aim has been to have methodology, which has proven to be successful, emphasized throughout the program. At this time, it is necessary for us to learn the role of the State Education Department, particularly the Section for the Emotionally Handicapped and the Bureau of Music Education. Avenues of teacher training must be explored. Materials must be demonstrated to us. Attitudes and viewpoints of administrators must be made known. The relationship which exists between special education and music education must be strengthened.

Donald Hayden

It is our hope that you will hear and see all of these things between now and Saturday noon. We hope that such things as techniques being used, the implications of music in human behavior, considerations for the expanded use of music in the areas of self-discipline, self-expression, expansion of cultural horizons, improved use of leisure time, and increased capacity for self-expression will be explored.

Our keynote speaker this evening is a native Kansan who received her B.S. degree as a general supervisor in music education in that State. Subsequently, she did graduate work at Cornish Conservatory in Seattle, at Northwestern, at Northern Michigan University, at Interlochen, and at the University of Michigan. She holds an M.A. degree in Education, and she possesses a certificate as a teacher of the handicapped. She has had experience in the Orff and Kodaly methods. She serves as a Consultant for Dance, Inc., a nationwide dance therapy organization. She has participated in, and has contributed to, numerous music education and special education conferences throughout the country. She has taught vocal and instrumental music at all levels. She is a member of the Council for Exceptional Children and the M.E.N.C.

Currently, she is in her fourth year as Director of a Title III ESEA Project, researching the uses of music and related activities with mentally, physically, and emotionally handicapped children.

It gives me great pleasure to introduce our keynote speaker, Mrs. Theresa Goodell, Director, Music Therapy Program for Handicapped Children, Copper Country Intermediate School District, Hancock, Michigan.

Mrs. Theresa Goodell

I am delighted to be here from Michigan to share this evening with you and I bring you greetings from the Michigan State Department of Education.

For 9 years prior to 1965, I worked as a teacher, consultant, and supervisor; the only one in a large intermediate school district encompassing three and one-half counties, covering about 2500 square miles. In the fall of 1965, when people were becoming more aware of special education, these classes were beginning to proliferate in Michigan.

During those 9 years of spreading myself so thin, I had developed a pretty pragmatic attitude about music education. I decided that if I have to see a class of children or a teacher once every 2 weeks, or once a week, or once a month, that 25 minutes must be so highly motivated and so interesting that music was really going to sink into their consciousness. I suddenly realized that I could not do it by teaching theory for the two or three children in that class who could benefit from it. I also realized that I had to motivate those teachers. I was dimly aware of the fact that there is always a class "bad boy" (mainly they are boys); always one who is constantly disrupting the class, always in the way, always talking out of turn. I discovered that quite frequently such behavior was not so pronounced during music class.

I started out by visiting special classes of trainable and educable children and asked the teachers for help and suggestions. We discussed their objectives and what they would like me to do. About a month later, my superintendent came in when the teacher and I were marching a class of trainable children around doing the stunt from the American Book Company, Book II. She remarked that she didn't know they could do things like that and suggested that we take them to a Workshop to be held the following week. We had nine children, all trainable, between the ages of 7 and 14. They stole the show. After the demonstration, a couple of people from the State Education Department asked, "Have you ever thought about applying for a Title III Grant to explore curriculum?" Well, I had never heard of Title III. This was just about the time that President Johnson had signed the Elementary and Secondary Education Act, and Title III was funded for innovative and creative ideas in education. My superintendent and I got the guidelines from the State Department and wrote up an application for a 2-month grant. I was going to spend 2 months in the summer of 1966 writing a curriculum for Special Education for the Copper Country Intermediate School District. We submitted the application and about 2 weeks later, I got a phone call from Washington, and the man said, "Mrs. Goodell, we think you have a very good idea but would you be willing to spend 4 years instead of 2 months?" I said, "All right, what do you want me to do?" So, we rewrote the project and sent it back. In July of 1966, when we began, I talked on the phone to a man in Washington. I told him that I was a music person and didn't know too much about special education, but he said that I had the music background and could learn whatever else I would need to know. He stated that they would give me time to go back to school and study; time to

call in any consultants I wanted in all fields of the handicapped, and he encouraged me to work with them. I was told to write this into my project.

The first year I spent a great deal of time traveling all over the United States. I had the opportunity to visit many schools, hospitals, and institutions of all types to see what other people were doing - what music therapists were doing, what people like myself were doing. I had some time to go to school, do a lot of reading, and some time for thinking about this project.

The second year I established a cadre of teachers in our local district, and with their help, we started an evaluation of the children who were in all types of special education classes. Then we set up a rather structured music program to try out everything under the sun. In every class we did something different. Fortunately, we had the funds to accummulate the kinds of materials we wanted to try.

The third year we began to evaluate what we were doing.

This year, those teachers don't need me anymore. The type of thing we are preparing is, I hope, going to make it easy to continue, and make it easy for other teachers as well.

At the present time I am in my last year. We will phase this out in July of 1970. Now, we are making two training films in sound and color which will be used for inservice training or teachers in training.

When we first applied for the grant, we called this "Music Therapy." We didn't know any better, it just seemed to be a good "handle." Now we are stuck with it and I sometimes wish we had never used that term "therapy." To a certain degree, music is therapeutic for everyone, and I think that music for the handicapped is especially so.

When I wrote Mr. Cunningham about the concerns of the New York State Education Department in relation to the proposed institute, he wrote that one of the things his Department is concerned about is that a very few teachers are involved in activities specifically designed to further music experiences for children with recognizable handicaps. Too few districts are scheduling classes for children with recognizable handicaps, and, quite frequently, music teachers are inclined to avoid working with these assignments or are accepting them reluctantly. It may be because of a feeling of insecurity due to unfamiliarity. He further stated that the purpose of this Workshop is to establish at least a small nucleus of better informed teachers who will provide the seeds for concerted growth. Mr. Cunningham was saying - that the public schools have an educational obligation to every single child, to furnish every service available from which the child is able to profit.

Mrs. Theresa Goodell

I don't know what the situation is here in New York State, but where I come from, the little town of Hancock, Michigan, we have a football team. Now 25 boys, the huskiest, the strongest, the best coordinated boys are on that team, and we have 10 of the prettiest, best coordinated girls who are cheerleaders. Each Saturday, during the football season, those boys are on the gridiron doing their thing for good old Hancock High and the girls are cheering them on. And we have the majority of the students present sitting in the stands. Our Physical Education Department pays a little lip service to giving all children some physical education - a year or two. I think they are required to take for one year. Now, those boys on that football team have it made already - some may wind up as professional athletes and that's fine - I am all for it - but the clumsy kids and the ones who really profit individually, are sitting in the stands. A lot of those individuals could improve their own self-image in many, many ways, and benefit physically and emotionally from a chance to do their own physical activity individually or with a group. I am using this as an analogy because I think it applies here to music education. To me, this is an indictment of our particular school system. I certainly am not knocking the fact that every girl and boy with talent does have an opportunity and that we may have some professional musicians, but they are in the minority. Although these boys and girls we have in classes for the handicapped, may never become professional musicians, they can benefit in so many ways individually that it is a crime we are not providing the necessary services.

Mr. Hayden stated so well, the importance of music to children with a handicap. I am going to add this much - Margaret Mead, the anthropologist, says that the more civilized we become, the more inhibited we become. But many of our handicapped children do not have these inhibitions. They are closer to nature. Their emotions are close to the surface, and because music can bypass the intellectual and deal directly with the emotions, it can be the most valuable asset we have in the treatment of the handicapped. That is why music is of primary importance when well planned and well designed; when the music educator and the classroom teacher understand each other and work together.

In general curriculum, the goals are to develop positive social skills to help children get along in life. In our particular program, we have four specific areas. Our program objective is geared to this end. Going on the premise in special education music that, basically, all learning is polar, and that all learning must start with sensory perception: 1) A great deal of time is spent developing perceptual skills through music. 2) Once perception takes place, a concept must be formed, starting with the child's basic awareness of himself as a person and as an entity because many handicapped children have a problem with self-identification. 3) We are very interested in developing communication skills, and this would work in with what the classroom teachers are doing. 4) There are also socialization and social skills.

Mrs. Theresa Goodell

We are dealing here with children in self-contained classrooms for the emotionally handicapped; with children who fail to adapt successfully in a normal classroom, who have normal or above normal intelligence, and who may be academically retarded a couple of years because of their other handicaps.

With the emotionally handicapped, you can do a job of teaching music. But for the same reason that you have to have pretty special people as classroom teachers for these youngsters, anyone who is there as a music teacher has to be pretty special, too. She has to know what she is doing, and will need some special help and background.

In classes for the retarded, good common sense teaching will do the job. I have a funny feeling, however, from my observations working with the emotionally handicapped, this is something that takes some special training. This could be the key to reaching some of these girls and boys. I am sure that you can begin to identify some of these children yourselves right now; whether they happen to be withdrawn, whether they happen to be over-active. Whatever it is, there will be something, through music, that you can find to reach each particular child.

Mr. Hayden stated that he would like to see, as a result of this Institute, some ideas for influencing boards of education to include funds in their budgets for music education for the emotionally handicapped.

There must be a change in the present attitude of music and special education teachers toward teaching music to the emotionally handicapped. They have to be convinced that it is worthwhile. Colleges have to be influenced to include a methods course, as part of teacher training, that would prepare music education teachers for special education classes.

It is obvious that we must have trained personnel before any of these things can happen. From the University right on down, there is going to have to be meeting of the minds between special education people and music educators on the objectives, the justification for a program of this type, and the philosophy to be applied in providing music services in public school classes for the emotionally handicapped.

I don't know how many of you are familiar with Robert Mager. He is an engineer who wrote a book called Learning and Behavioral Objectives. Somewhere in one of his writings he said, "The place to begin is at the end." If you read his book and try to nail down some objectives of your own, it might be pretty hard to do. But, maybe the place to begin is with the objectives we hope to achieve in the end.

In preparation for coming here this evening, I wrote to every institution of higher learning in the State of New York, asking what they had in their curriculum concerning what we are talking about here. I had some wonderful replies but only two schools had anything of this nature, and one of them was what Miss Sona Nocera has in Potsdam. Robert Pace,

Mrs. Theresa Goodell

from Columbia University, said they don't have anything special but they are very happy if music education majors want to take a special education course. If anyone in special education wants to take a music education course, he is welcome to do so. He left it at that.

I have given each of you a folder on music therapy courses to give you an idea of what is available across the country in music therapy, and to show you what is included in the curriculum for music therapists. Across the country, I saw some excellent programs and I saw some lousy ones. At the base of every one of these programs, it wasn't the materials they had. It wasn't the methods they used. It was the personnel. Some schools are employing music therapists. However, most music therapists prefer clinical work. If you are thinking about pursuing courses at a higher level, this is something for you to consider.

One way you can begin to make a few waves in the State of New York is to start just where you are today in your own school, with your own people who want to do this; who are willing to give it a try. Then, be sure to succeed. Because, even if it is one little, small success, that's something to build on. Once a parent, once a school board, or once an administrator or principal, but most of all a classroom teacher, can see the validity and importance of music, you have it made.

During the years we have been working with this Title III Project, many of our original ideas have been rejected. Many of the others have been reinforced and enlarged. But now, we are beginning to develop a very simple philosophy that is based on our observations and our experiments. Mostly, we use just plain sense and good general education practice.

Webster defines therapy as "remedial, intended to remedy or improve maltreatment of bodily, mental or social disorders and maladjustments." In this context, music fits because it can be applied so well to every area of learning. The emphasis is not on teaching music; we are concerned here with teaching children through music. In some instances technical training might be indicated, but that is not our primary objective. Let's resist the temptation to set limits on each other, or set limits on possible achievements, because as one of the gentlemen has stated, "The handicapped share more similarities with other children than differences." You and I have handicaps, friends, but we want to be known for the wonderful persons we really are and we want to hide those handicaps. A one-legged man doesn't want to be known as a one-legged man; he wants to be known as a man with one leg. Let's start with what these children can do and not with what they can't do. There is no magic formula; it is just a matter of applying whatever materials you have at hand. If you have nothing but a coffee can to work methods around, you must not expect the materials to do the whole job for you.

Successful results rest ultimately with the teacher who is creative, imaginative, and flexible. One who has a sense of humor and is willing to learn - not necessarily a highly accomplished musician.

SPECIAL STUDY INSTITUTE

IMPROVING MUSIC EXPERIENCES FOR THE EMOTIONALLY HANDICAPPED CHILD IN PUBLIC SCHOOL PROGRAMS

EVALUATION

Thursday evening
October 23, 1969

1. Rate the following aspects of the presentation:

	Good	Fair	Poor
a. Content	27	17	0
b. Organization of material	32	9	2
c. Appropriateness of concepts and materials	25	15	3
d. Pacing, variety, timing	32	11	1
e. Audience interaction	37	7	0

2. Identify the most valuable aspects of the presentation.

SEE NEXT PAGES

3. Identify any suggestions you might have to improve or add to the presentation.

SEE NEXT PAGES

EVALUATION

Thursday evening session
October 23, 1969

Question 2
Identify the most valuable aspects of the presentation

...enthusiasm (several: it set the mood for the Institute)

...the ideas and suggestions given

...the meeting moved and had focus

...the enthusiasm of the speaker and the belief she has in her work

...recognizing that there is a need for specialized training of music teachers

...need for inservice courses

...exposure to a project being held in another state

...educators joined together with a common need and endeavor

...the table discussion

...audience interaction

...Mrs. Goodell gave us inspiration and confidence that we were on the right track

...all children have the same basic needs and are more similar than dissimilar

...Mrs. Goodell's address was interesting, informative, and warm. She is obviously an enthusiastic teacher.

...identification of some of the roles, some of the concepts

...because of her talk, I am now looking forward to the Institute

...motivation

EVALUATION

Thursday evening session
October 23, 1969

Question 3
Identify any suggestions you might have to improve or add to the presentation.

...I would have liked more specific ideas, how to work with the children, how to establish a program

...more specific demonstrations (several)

...we need to see some of the concepts she put forth

...more of the speaker's ideas on how to do things

...a workshop type of presentation

...more concrete examples (several)

...I feel I was left "high and dry" after great anticipation of learning how we should go about educating the teachers to a more integrated program

...I regret Mrs. Goodell was not invited to give a demonstration. Her presentation tended to be redundant. We know where we need to go, but how and through what concrete methods?

...could have been more practical. Perhaps her topic was too broad. Time for the keynoter was restricted because others talked too long.

...could have included more specific characteristics of the emotionally handicapped as well as the needs

...greetings were a little wordy

...I became excited, interested, and was left hanging because of a lack of specific information about her program

Friday Session

Theodore Kurtz

Very briefly, I would like to outline the existing framework within which the public schools of New York State are required to function in regard to the provision of educational services to handicapped children. The New York State Education Law mandates local boards of education to provide for those children who are determined handicapped.

The responsibility at the local level, for the development of these services for handicapped children, rests with the local Committee on the Handicapped. Under current Regulations of the Commissioner of Education, each school district in New York State is required to establish and maintain a committee whose responsibility is to review and evaluate, at least annually, the status of each pupil diagnosed as being handicapped. This committee is required to make recommendations to the chief school officer concerning programs and placements for these children.

The emotionally handicapped child in New York State, at the present time, is defined as a child whose behavior interferes with his ability to adjust to, and benefit from, existing regular class programs. Finding an adequate definition of emotional disturbances constantly perplexes all professionals. The definitions have, however, been moving from a medical model toward a more educationally oriented description. We hear fewer references to the psychotic, neurotic, or schizophrenic child. This is perhaps because these terms have done little to help the child find success in the classroom.

Over the past few years, there has been an increased appreciation for the contributions of the "special" teachers in the traditional school program. In physical education, for instance, there is an increased awareness of the relationship between neurological organization and reading disability, and the physical education people have developed a curriculum which they call "movement education." The qualities of rhythm which are evidenced in artistic endeavors of all persons are certainly related to achievement in many areas of the curriculum. The fact that children who stutter fail to evidence this difficulty when singing, has long been of interest to teachers of handicapped children. When you consider that stuttering is generally accepted as having an emotional basis the implications for music in education of speech handicapped children takes on increased significance.

One of the "facts of life" that teachers of the emotionally handicapped learn early in the game is that peer acceptance is an extremely significant aspect of programming for these children. If there is a common thread that binds peers together, it seems most evident in their general acceptance of contemporary music. While this music may or may not have a legitimate place in the public school curriculum, the fact that music cuts across many lines that previously seemed impermeable should give us food for thought. This Conference has arisen from an expressed concern on the part of both classroom teachers of the

emotionally disturbed and music teachers. The intent here is not to develop a cadre of specialists. While we live in an era of specialization, there are limitations to what specialization can produce. I am always reminded of the case of the karate expert who was drafted into the Army. When he saluted, he killed himself.

We don't expect our teachers of the emotionally handicapped to leave this Conference fully prepared to carry on a daily music program which would satisfy all music educators. Nor do we expect that those music educators among us will go back to their respective districts and start intensive counselling with each child who exhibits some inappropriate behavior. We strive for an ideal: the blending of the art and the science of teaching; the molding and modeling of human behavior and experience (art) with the tactical details involved in the meaningful transmission of information (science). These are the plumbers and philosophers of teaching and we must have an appreciation for both or neither our pipes nor our philosophy will hold water.

Our goal at this Institute is the development of a better understanding of these children and the potential for music in the development of programs which will benefit these children. The purpose of this Institute is to encourage appropriate interaction among professionals. We are fully aware of the limitations in the majority of the public school systems throughout the State. We entreat you to accept the challenge of working with these difficult, different children.

There are, I think, three abilities which would seem essential if the teacher is going to function well. Thr first is an ability to be flexible - flexible in the sense that new techniques need to be experimented with in helping children. Second, is an ability to enjoy, and be comfortable in, group situations with children. This involves being comfortable in roles which have authority in them. Third, is the ability to deal with the stresses of working in a setting where a great deal of interdependency in functioning has to exist among staff if success is to be achieved with the children.

Let us then, collectively, search here for ways to develop these abilities so that we may reach and teach the emotionally handicapped child more effectively.

Eugene Cunningham

It is our hope that you will provide the nucleus of people for dissemination of the information you gain here. In that way, we hope to be able to interest a great many people in what a music education program for the handicapped child should be.

I do think that there should be more interaction between music teachers and special class teachers. The type of interaction that takes place in the teachers' lounge during the coffee breaks, and that which is taking place at this Institute, are the kinds of things that should be going on more. As the special education teachers get to know the music people, and vice versa, mutual problems can be discussed.

If I had my choice, I'd change the title of the presentation I'm about to make to, The Role of the Bureau in Promoting Music Education, because our interest is in all of the children in all of the schools. One reason we are so pleased to join with the Division for the Handicapped in the sponsorship of this Institute is that it gives us an opportunity to become involved in an area where we feel that far too few music people are involved. One of our difficulties is the relative ignorance, on both sides, of each other's fields. It is encouraging to note that we are at last ready to face up to the problem. Many music people are reluctant to work with special class children because they don't know how to handle that type of child, and special education people may avoid musical activities in their teaching because they feel they may be deficient in their musical backgrounds. It's an uncharted area each teacher feels might present more difficulties than he cares to handle.

Everyone here can be thankful for the Special Education Instructional Materials Center. The minute we mentioned our desire to hold this Institute, they were ready and eager to become part of it and to become totally involved. Be sure you look at all the equipment and materials they have on display here. You should also know that our own office is preparing a list of materials to be used with Special Education classes. It is your job, too, to pass along to SEIMC any information you come across. Eventually, a complete national library of materials will be available.

In referring to emotionally handicapped children in particular, I am sure that most of you are somewhat familiar with the background of the use of music as therapeutic treatment, for all sorts of handicapped people. In fact, from the earliest primitive societies, music has been closely linked with magical healing powers. Music was used by the medicine man to suggest the powers he had. In this sense, vocal sounds as well as instrumental music - drums, rattles - were considered to be effective in driving away illness or healing wounds. Music has served as a symbol of the priest-practicioner's power, particularly in regard to his control of the spirits which caused illness. Music, then, was an emblem of his profession. Pythagoras believed that one employed music in daily life according to a prescribed manner that would make a salutary contribution to one's health. Plato believed that when the

soul lost its harmony, melody and rhythm assisted in restoring it to order and concord. David calmed and soothed Saul by playing for him on the harp. Martin Luther called the devil a spirit to whom music was hateful, and he believed it could be used to exorcise him as well as other evil spirits.

We are all familiar with examples of the use of music in educating the severely mentally retarded. Music has proven its value in many ways to elicit speech, to improve communication, to modify behavior, to control hyperactivity, to promote socialization, to promote growth of ego, to promote auditory growth, and to rectify attentional defects.

As far as the Bureau is concerned, we hold that musical activities in the school should be directed toward allowing each student to attain in music to the utmost of his capacity - to become literate in music as an active and involved listener, and as an expressive performer. Personal performance, wholesomely engaged in at whatever level of sophistication is possible for the individual, holds the key to lasting enjoyment of music.

I'm sure that, in working with handicapped children, the effectiveness of the teacher is all important. Through music, the special music teacher can help all children develop more meaningful relationships with adults, and within the peer group. Surely, no one should underestimate the importance of the success factor to frustrated children. What other experience can match the satisfaction of a completed performance successfully executed to the limit of one's ability? The music specialist should discover the stimulus that unlocks, and brings to consciousness, the disturbances of the withdrawn or fearful child. He should encourage cooperation with the hyperactive child and help the handicapped child develop feelings of satisfaction and self-achievement.

Progress should always be measured relative to the starting point. The old and now discarded notion in music education was to provide teachers with a structured curriculum and minimum standards. Today's concept is to supply teachers with guidelines as a foundation on which to build, not to restrict them in the shape of the structure they erect themselves. A major task in developing the music curriculum is deciding first of all what to teach - the concepts, why in terms of skills or behavioral outcomes, and when to teach it in the proper sequence.

I am sure we have all heard quotes from Dr. Jerome S. Bruner, prominent psychologist. He says that "A subject's basic concepts can be learned at any mental age level if the concepts are stated within the language and understanding of the group being taught." If we accept the theory that any idea or single concept can be learned at any age level, the teacher should include all the basic concepts in music of melody, rhythm, form, expression, and style at every grade level, through experiences that have relevance to the child. It then becomes important to structure the sequence of future experiences to assure continued advancement of the child's understanding of concepts in a spiraling

manner. In this way, the child's refinement of knowledge increases with his capacity for dealing with more complex ideas at succeeding grade levels.

It is the sequence of recurring experiences at augmented levels of sophistication that expands the student's understanding of an idea and extends the development of a skill. Obviously, if successive experiences repeat a concept in the same form, there is no opportunity to increase an individual's depth of understanding.

In conclusion, I should like to say that if we are to be worthy of the trust placed in us to be responsible for the education in music of all the children, we must accept these challenges:

1. Provide opportunities for experiences in singing, expressing bodily movement, listening, and creating with informal instruments. Along with free experimentation in dynamics, rhythms, tempos, harmony, and form, the specialist employs the techniques of transposing singing materials so he can explore, then further develop, vocal ranges that are limited in many handicapped children. A flexible vocal range provides for the child's pleasurable new experiences that can enhance the ego gratification essential in the life of a well-adjusted person. The music specialist must also be able to set or change moods with each individual characteristic disorder that he recognizes.

2. Utilize appropriate material and equipment, record players and records, keyed and percussion instruments, books, pictures, and poems, all of which are important resources which enrich children's musical experiences.

3. Recognize, and provide for, diversified musical interests and abilities and provide material both for the talented and for the child who responds slowly.

4. Plan musical experiences in which emphasis is always placed on using the children's expressive powers in as many musical ways as possible. One well-chosen song can often be a vehicle not only for singing but also for expressive bodily movement. In an accompaniment, in making use of simple, easy to play instruments, or for improving a descant that harmonizes with the melody, children should be invited to suggest different ways of using songs and instrumental selections.

5. Encourage children to take advantage of musical opportunities in the school and in the community. This holds for handicapped children as well as for normal children.

Are there any questions?

QUESTION: Is the Bureau developing any specialized curriculum or syllabus for handicapped children's classes and will it be available soon?

Eugene Cunningham

CUNNINGHAM: It's not included in any of our curriculum development activities at the present time, but I have a feeling that the interest evidenced here will find its way back to those quarters which have the responsibility of approving or disapproving proposed projects. I would think that this expression of interest would be sufficient to indicate that this is an area which should be explored and in which activity should be carried on. Those of us involved in this Institute agree that it is an area which deserves prompt attention.

QUESTION: Will you utilize teachers who have a rich and successful experience as consultants?

CUNNINGHAM: That's the process we try to follow. We try to search out those people who have valuable experiences to offer. Right here is a nucleus of such people.

No review of Mr. Marillo's presentation is included in this document as Mr. Marillo used a film which describes the function of the Special Education Instructional Materials Center.

James Marillo

Following a film presentation on the Special Education Instructional Materials Center, Mr. Marillo continued:

As an epilogue, the law provides that anyone working with handicapped children is eligible to make use of SEIMC services. Therefore, a music teacher working with these children does have a legitimate reason for using the SEIMC services.

QUESTION: Will there be notification of teachers when new materials become available?

MARILLO: There is a brochure in your folders. I would suggest you communicate with your regional center so that you will be put on a mailing list if SEIMC is operating in your area. If you live in the area from Syracuse - west, write to the center in Buffalo. If you live east of Syracuse, write to the SEIMC, 800 North Pearl Street, Albany, New York 12204.

QUESTION: Is your department able to check out the validity of any research we do?

MARILLO: Not at this point. We wouldn't research the validity. We would disseminate the information as we do with materials evaluation. We will soon be coming out with a new rating sheet to replace the present one. You rate materials against an objective. The information we get back is put into a data bank and this evaluation against an objective is useful to another teacher. It is basically teacher-to-teacher information. There are no value judgments made by SEIMC.

QUESTION: If one wishes to use materials, does he have to go to the Center to pick them up and then bring them back?

MARILLO: Materials can be mailed out. There is a catalogue in Albany with 10,000 items and it would be good to go in and see what is there. Buffalo is up to about 8,000 items. One should always go to the Center, however, with an objective in mind. Don't go and say, "What do you have for math?" There are about 5,000 items here. What do you want to teach in math? It is important, even when requesting materials by mail, to put in as many descriptives as possible. Be specific so we can pinpoint a list of appropriate materials to send to you.

Herman Goldberg

Mr. Hayden mentioned that this was an old building. Note the sing-along record - MORE SING ALONG WITH MITCH. Do you realize that within a very few feet of where you're sitting, many years ago, Howard Hinga, the former Director of Music in Rochester said to Mitch Miller, "Mitchell, behave yourself!" Everyone called him Mitchell when angry at his emotional outbursts.

I am pleased to spend a few minutes with you here because of the strong foundation Special Education had here, in Rochester, quite a few years ago; and the outstanding work done by those whose shoes I chose to fill in 1948.

When I first came here, Alfred Spouse, then the Director of Music, and members of his staff, saw to it that I had the chance to express my feelings about the music program. I have had a warm feeling for the music program because it, too, has grown over the years, and has joined in the sufferings of budgetary difficulties along with other departments, as public education has come under many criticisms.

Let me spend just a few minutes telling you how I see the great value for those interested in the instructional program for children with learning difficulties, especially those difficulties connected with emotional problems, and for those interested in music education.

One of my first positions as a classroom teacher was with a special group of boys diagnosed as seriously emotionally involved, housed in Public School 401, New York City. This was Bellevue Psychiatric Hospital. I recall teaming up with the teacher who had the room next to mine, a man whom many of you know, Dr. Elliott Shapiro. Dr. Shapiro is presently Superintendent of District 3, Manhattan, and spent a year helping us with problems in urban education. Both of us, two new teachers in 1939, tried to initiate extra programs for two groups of emotionally disturbed boys, at a time when there was a great shortage of supportive staff on the wards. We thought of this as good therapy; getting the boys out of the building, getting permission from the school principal to do some of the things that can more easily be done when you're housed in a regular school. One of the first things we did, after some months of surveying the area around 38th Street, was to plan some sort of way to get the boys away from the traditional food served in the wards. Dr. Shapiro and I tramped up and down the streets during our lunch hour, and we came across the Schrafft's Restaurant. Very dutifully we went in and explained our situation and talked over our proposition to the manager. "Could we please bring in about 16 boys from each of our classes to have lunch? If we arrived, at what time would we not disrupt the people who normally eat at Schrafft's?" The manager didn't know what kind of kids we were working with and said, "OK, if you get them here at about 11:15, and scram about 11:45, I'll let you do it."

He asked if we wanted a set lunch or would the kids choose from the menu? My feeling was they better pick from the menu because that was what it was all about - to get the chance to sit down in a restaurant

and make a choice.

We brought the kids there - and mind you, this was 1939, and you must remember the relative value of prices then and now. The kids sat down quietly; the menus were put before them, and one kid took a look at the dessert section first as he probably should not have. He saw French Ice Cream Sodas - $.35. At the top of his lungs, he yelled out, "Holy J----, .35¢ for one ice cream soda?"

One keynote to my total feelings about the problems facing all branches of education, stems from an inservice session we had with Dr. Paul Schilder, the Viennese Psychiatrist, who came to the United States and became a Senior Psychiatrist at Bellevue Hospital at the time I was privileged to work there. He talked to us about the way he worked with some of his clients and passed on some suggestions which I've never lost, and which have helped me in many, many situations in terms of kindness and how to present things to certain groups; how to work with certain groups on definite issues. He told us the first thing he said to his patients every session was this - (in a Viennese accent) "Good morning. How do you feel today? You feel like a sack of flour or you feel like a balloon?" If the client said, "I feel like a sack of flour," the Doctor would reply, "OK, you have a right to feel like a sack of flour. I came back tomorrow. Maybe then you feel like a balloon and then I will work with you."

I've never lost that feeling of readiness to work with people. The feeling of very strong emotion may be the very thing that is preventing the teacher from getting things over and preventing the child from being able to accept them.

Along the line of what's on your mind, and you feel like a sack of flour, or you feel like a balloon, the Superintendent of Schools for 24 years in this community from 1933 on, James M. Spinning had, without the benefit of teaching in special classes, a rare insight which stands up today, and will live forever. Speaking about the Division of Special Service for kids who had serious problems, in a budget fight with City Hall more than 30 years ago, he said: "What is <u>on</u> the child's mind is as important as what's <u>in</u> it, and what's <u>on</u> it may prevent things from getting <u>in</u> it!"

And again, in the spirit of "are you a sack of flour or are you a balloon," all the things we do have to be done with skill, understanding, and at the right time. The kinds of things that youngsters can do best, I think, are those things that relate to making them feel a little better each day; and every child <u>does</u> have the right to go home from school each day feeling a little better about himself. But feeling better about himself sometimes starts out negatively because of very severe obstacles with which some human beings are born. Those of you who know my other special interest in special education having to do with hearing problems, will recognize that I have always felt that the child's first real shock comes with the first birth cry, because the only part of the human body

which works properly, fully, expertly at birth is the hearing mechanism. Everything else takes time: digestion, elimination, circulation, respiration, the slap on the baby by the doctor to get things going. Mental processes don't work, prejudice is not yet instilled, acceptance is not yet instilled, he can't urinate, he can't defecate, he can't breathe just right, the blood isn't going around just right, the eyes don't work until several weeks later, but the hearing works! And so his first fright is when he starts shouting at the world, screaming. What picks it up first? The ears! The mouth is emitting the immense cries of "What is this strange world?" with nurses around, the strange lights, the encumbrances of blankets and diapers which he didn't have for nine months in the dark, and cold, and wet, and love of mama. And, now, he has all of these things which he never experienced before. So his ear picks it up as he yells and because the ear works, it sends a message to the brain which hasn't developed yet and can't discern, and so fright occurs at the birth act, and all the comfort which is there 12 or more hours later, isn't there at birth.

So, if there is rejection, if the mother and father never wanted this kid and he doesn't get to go home; if he spends his early months, his early years even, in a hospital atmosphere, and these years are such that the early period is a bad one and he is rejected, what kind of a kid is going to come to kindergarten? We all know. Foster homes, foster care, all sorts of things provided by society for kids who aren't wanted; and then come the special teachers, special services, all lining up things to make the child ready for his proper role in society.

So, if mama isn't available to comfort and to love, or if another mother person hasn't been available to soothe and to sing, to talk to the child, play records, give him all the comforts of liking himself better every day, then other people have to take over the role. Sometimes they are successful, sometimes they are not. So obviously, through the years the musical experiences, all the things you know how to do are important in building a new start for a youngster who has been rejected.

The youngster who expresses a need for touching through aggression, may well get help through percussion work, through handling instruments. We have been trying to figure out for a long time why it is that all kids and especially certain kids with learning problems and emotional problems, like to do it even more. You've seen a kid walking along hitting everyone he passes, touching every kid. Why does he have to go over to sharpen his pencil and touch the kids on the way? WHY?

Kids with problems have a need to reach out, and touch, and sock someone. Maybe it is because there was no father or father image with whom he could have had wonderful play wrestling matches when he was growing up, giving him the feeling of smacking out with laughter and with fun. Maybe there was no father to help him get undressed when he was a little tyke, to help him get into bed and read him a story. Maybe there were too many fathers. So, there are all kinds of things which

we must do and it takes the combination of a skilled, interested teacher of children with emotional problems and the supportive help of extra services, especially the instructional teammates in music, and the other fields, too. This is the best salvation; providing the part that some parents seem to have assigned to school. The continuity of services the school system daily turns out are frequently better than those of many of the social agencies of our society. So, more and more, we are being looked to as the ones who can do the job.

The missing link obviously is the government. In Washington, in Albany, often in the county, or in the city, government falters and says to us, "There is a crisis in your schools, isn't there?" We have to say, "No, there's no crisis in our schools. Governments are in contradiction and you are passing your crisis on to us." So we now have a right to deal with the emotionally disturbed in the schools.

Good luck with the rest of your Conference, and I am delighted to have been asked to share a few moments with you.

Mrs. Alleen Fraser

A few years ago, when I came to teach in Rochester, I was assigned to two schools. I was scheduled to be in one of the schools two half-days per week. I met the principal, who was most enthusiastic, and showed me to the music room where I would be working. She said, "Well, maybe you'd like to make yourself at home. Here's your schedule." Then she left. I first looked around the room, and then I looked at the schedule. I thought to myself, "Is this for me?" because the schedule listed letters like AV, IU, PU, PS, IS, etc. I asked myself what it all meant because I had expected to be teaching the third through seventh grades.

After I had looked about for a little longer, I returned to the office to talk with the principal. I said, pointing to the schedule, "I must be naive, but I don't understand all of this." She said, "Oh, this is the way we identify our special education classes. They are like any other children, and you will be teaching them music."

Mrs. Goodell, last night, remarked that some music teachers approach an assignment such as this being just a little bit afraid. I was more than a little afraid; I had no idea what I was going to find or what to expect.

There were eight classes of Special Education students ranging from 'preprimary special' through 'advanced ungraded.' There were as many as 26 in a class at that time. In one class there were 27 children, 23 of them boys. One special education teacher realized my bewilderment. He said to me, "Forget about taking them for music for a week or so. Just come in and look." I was so thankful that he had invited me because he really sensed my feeling of inadequacy. I learned a great deal in the next few years.

May I suggest for your use the book "Music for Exceptional Children." It's a Summy-Birchard publication, and there are two records available. In this book there are suggestions for visually handicapped, aurally handicapped, orthopedically handicapped, educable mentally retarded, and trainable mentally retarded. Here is one little statement from the book which I think is especially good:

> Since coordination development is delayed for many EMR children, it is of the greatest importance that they have many opportunities to use their bodies, both in a structured fashion and in a free expressive way. The use of the hands and feet is one of the easiest and certainly one of the most accessible in doing rhythms, in dramatizing a song-story or a story (or a song). The bodily responses are sometimes confined to very simple structured responses. Or they are sometimes gross and free responses which eventually become more refined.

Mrs. Alleen Fraser

Today, I'm going to review a few of the activities that I have found successful with these children. This may be dangerous because you might try some as isolated activities and find that as such, they have little meaning. We've already heard that what we teach, and when we teach it, and how we teach it are very important.

At all age levels, movement is vital for these children because of their tenseness and it is necessary for their learning. There can be movement with songs, movement with rhythm instruments, and bodily movement to basic rhythms.

One of my guidelines is to choose only the best material because you won't have time to do as much as you would with an average class. Present this well-chosen material in a manner that you think your particular class can take. Not all otherwise similar classes accept identical materials in the same way. Let me start with some ideas for the very young. Choose simple songs first, like finger play songs.

You all know WHERE IS THUMBKIN? Last evening, Mrs. Goodell said the children have to learn about themselves. Begin with a motivating statement - something like this, "Do you have one of these?" (holding up bent thumb). "Look, I have two of them." Some of the children will show you, depending on each child. When you teach the song, use the movement right along with it. (Tune: BROTHER JOHN)

(The group sang the song and did the movements)

Where is Thumbkin? Where is Thumbkin?
Here I am. Here I am.
How are you today, Sir?
Very well, I thank you.
Run away. Run away.

Where is Pointer, Tall Man, Ring Man, etc.

Be sure you watch your tempos. They should not be too fast. Here's another easy fun song. It's to the tune of HE'S A JOLLY GOOD FELLOW. Be sure to do only what the words tell you.

My thumbs are starting to wiggle,
My thumbs are starting to wiggle,
My thumbs are starting to wiggle,
Around, around, around.

My thumbs and fingers are wiggling,
My hands, arms, knees, etc.

"Brother John" is a good tune for stepping or walking in rhythm, either in place or around the room. After you've done it all the way through with the walking, use another movement. For example, clapping. Ask, "Are your hands awake? Are your fingers awake?" Play "Follow The

Mrs. Aileen Fraser

Leader" with movements after you have them watching. We should use a functional curriculum with these children so that they can learn to live as normal lives as possible. Keep this in mind when planning musical activities. For example, when they learn how to tell time, you might use a song called "Around the Clock." It has the same tune as "Twinkle, Twinkle, Little Star." There are countless arm, and hand, and finger actions the youngsters can do.

Round the clock the hours go,
Sometimes fast and sometimes slow.
But whenever things go wrong,
That's the time to sing a song.
Sing to start the day just right,
Sing when time to say good-night.
Round the clock the hours go,
Sometimes fast and sometimes slow.

Then you might say, "Does anyone have one of these in his house? What is it?" (Ring triangle like an alarm clock.) Another week, try a different kind of clock (one that strikes hours, cuckoo, etc.). Add new effects slowly enough so they feel secure. Encourage them to feel success before you even ask them to do anything. You will always have to give encouragement. Nobody should be embarrassed if he makes a mistake.

I tried this sequence the other day: one youngster played the alarm clock, using the triangle; three or four others tapped with sticks, clicking as we sang; and at the end of the song, we had a youngster using one cymbal and a beater, imitating the striking of the clock at the hour to go to bed.

Songs about individuals are always good. "The Green Dress" from Silver Burdett's Music Through The Day (p. 27) can be easily adapted for this purpose:

Whenever Mimi has a new dress on, etc.
Whenever Billie wears a great big smile, etc.
Whenever Patrick makes a nice picture, etc.

I have found this to be successful, too. Dramatize "Frosty The Snowman." They can make believe they're making a snowman, etc.

At Thanksgiving time (or any other time), you can do a lot with the song "Ten Little Indians." (Just count forward, however.)

Suggestions for additional verses to the song, rhythmic dramatization, and rhythm instrument accompaniment:

Mrs. Alleen Fraser

Verse 1: (drum)	TEN LITTLE INDIANS	Have the children get into 3 or 4 "make believe" canoes. (Give each child a number from 1-10, if desired)
Verse 2: (sand blocks)	"Paddle, and paddle and paddle and look." (Sing 3 times.)	Paddle and look (shade eyes) in rhythm
Verse 3: (wood block)	"Walk (or hunt) and walk and walk and look." (3 times)	Walk and look in rhythm (or tiptoe)
Verse 4: (notched sticks on 'pull' - cymbals on 'ZING')	"Pull and pull and pull and ZING"	Pull and release motions in rhythm
Verse 5: (wood block)	"Walk and walk and walk and carry."	Slow walk carrying game
Verse 6. (drum)	TEN LITTLE INDIANS	Get back into canoes, same as verse 1.
Verse 7: (sand blocks)	"Paddle and paddle and paddle and rest."	Paddle and rest
Verse 8: (drum and tambourine or jingle sticks)	Cover mouth in traditional war whoop style, singing tune on oooooh.	CREATE THE DANCE WITH STEP - HOPS. (Children can dance individually or move in a circle.)

"Jolly Old Santa Claus" is an Ideals publication with lots of great pictures. Sing seasonal songs about the pictures. Repeat this activity several times for good learning. It will become a favorite.

Teachers sometimes ask me what I mean by "basic rhythms." These are the fundamental rhythmic movements done with musical accompaniment such as walking at various speeds (regular walking, fast and slow), tiptoeing, marching, hopping, jumping, skipping, galloping, running, trotting (running on tiptoes lifting the knees high in front), etc. Other exercises can also be done with musical accompaniment to good advantage, as well as ball bouncing, push-pull movements, twist-turn, throw-catch, etc.

Slow walking is difficult for children to do. If it is related to walking in a wedding or another experience they have had, it can be made much more meaningful.

Mrs. Alleen Fraser

If a child cannot match to a given rhythm, ask the child to begin doing the activity first and the teacher matches the accompaniment to the child's natural rhythmic speed. This is especially necessary for young average, or normal, children and is very often necessary for most exceptional children of the various age levels. Much individual work is usually necessary.

The musical accompaniments for rhythms may be records, the piano, songs, rhythm instruments (especially for teachers who don't play piano), or rhythmic chants. The American Singer, Book I, contains many excellent rhythm chants.

For easy piano accompaniments you can use many familiar songs, such as "Yankee Doodle, " "Jingle Bells," etc., for all basic rhythms by changing the rhythm of the melody.

When choosing recordings, select those that are appealing to the children. There are many available. The recording "Rhythm Time #2" by the Bowmar Co. has many excellent examples for skipping, galloping, etc.

Rhythm activities should be practiced often to improve coordination and accuracy. When creating movement activities or anything for these children, the teacher must plant the idea and then make the children think it's theirs.

"The Farmer in the Dell" can be a great song for Halloween. Change it to "The Goblin in the Dark."

The Goblin in the dark
The Goblin in the dark
Hi! Ho! On Halloween
The Goblin in the dark.

Sing it in minor, if desired. Play a game with it. Choose a "Goblin," then "The Goblin takes a witch," "The Witch takes a bat," "The bat takes a ghost," etc. And end with, "They dance on Halloween," as the chosen ones dance in a circle.

There are some concepts we should try to get across (high and low; soft and loud; heavy and light; fast and slow) in both the primary and intermediate areas. For example, from Adventures in Music, Grade I (but don't tell them that), use "The Parade" by Ibert. As you listen, do the things I do (created hand movements appropriate to the dynamics in the music).

Another helpful thing is to use a puppet to do hand rhythms to music. The children then mimic the action. Relate a puppet to a particular piece of music.

Mrs. Alleen Fraser

"My Playful Scarf" is an excellent record for creative movement for young children.

Movement should be done using rhythm instruments. Treat rhythm instruments with respect and not as toys. Watch little children so that they learn to let the instrument sound or ring. Sometimes they clutch them so tightly they don't ring at all. They also have to learn how to pick them up and put them down. Triangles, jingle bells, jingle sticks, cymbals, tambourines, wood blocks, are all good. Here are some other suggestions if you have the money: bongo drums, guiro, claves, maracas, autoharp, and tone bells. Let them explore the piano, having certain rules of course. Bring in a music box or a musical toy to the special class. Use a metronome to teach the concept of fast and slow. Older children even respond to recorders. (The first melodies taught should require the use of only one hand) Harmonicas sometimes work. Children also like the finger cymbals. Some respond to listening at a listening post. Once in a while someone in a special class plays a guitar. If so, this should be shared.

Explore sounds with instruments and enrich songs with them.

For the middle age level, use some of the best "pop" records.

Use echo rhythms. Keep them simple. The class does what the teacher demonstrates. Try some with me (examples). As they improve, get more intricate.

Mr. Gordon Brodie, our Helping Teacher in physical education, has had much success with the Robert Preston recording "Chicken Fat." Some of the children might know it. The Play and Learn records are good. Adapt traditional or folk songs like "Bluebird, Bluebird" for the different seasons. For example - "Turkey, Turkey, strutting gaily." Of course, the rhythm here would be strutting or high stepping.

I have used the record, "Classics for Children," in an intermediate class - the music of "Carmen" is used to tell a story about El Torito, the little bull. Mrs. Ann Stewart did it recently with props. After the children have heard and dramatized the story of "El Torito and the Seven Little Boys," they can take listening to some "Carmen." There are also three stories about "Peer Gynt" on these recordings. (Mrs. Stewart, music teacher at School #33, demonstrated using the El Torito recording and props to end the session.)

HAYDEN: It would seem that three things are a must. The teaching personality, enthusiasm, and the initiative and planning. Don't ever forget one thing Mrs. Fraser said. She said, "It's pull, and pull, and plant the idea, and make them think it's theirs."

SPECIAL EDUCATION MATERIAL LIST

I. SONGS

1. Suggestions:

   Carefully selected songs from all regular texts for Grades K-8 by major publishers (and the accompanying recordings).

   Select songs which are "sure-fires" to "turn-on" all children.

2. Select folk, camp, and popular songs, and show tunes which most people will be likely to know (as for use at community sings or "sing-alongs").

   Example:

   God Bless America
   This Land is Your Land
   Do, Re, Mi
   Oh, What a Beautiful Morning

3. Create many original songs using well known tunes.

   Example:

   Ten Little Indians (10 Little Pennies)

II. RECORDINGS

1. Suggestions:

   Carefully selected recordings produced by all educational and commercial companies.

2. Choose selections to be used which are certain to be enjoyed by all children

   'Musical Story' type recordings with much repetition are greatly enjoyed.

   Use a single record selection for as many activities as possible.

   Listening Singing Art Projects
   Movement (rhythmic and dramatic)
   Percussion instrument accompaniment

3. Examples of recordings which have been successfully used:

Title	No.	Company	Price
Singing Fun (Book) (72 songs)	002	Bowmar Co.	$3.50
Singing Fun (Record)	001	Bowmar Co.	5.95
More Singing Fun (Book)	005	Bowmar Co.	3.50
More Singing Fun (Record #1)	003	Bowmar Co.	5.95
(Record #2)	004	Bowmar Co.	5.95
Sing Along with Mitch -			
(Folk Songs)	CL1316	Columbia	
(Fireside)	CL1389	Columbia	
Songs for Children with Special Needs			
#1 (for all grades)		Bowmar Co.	5.95
#2 (primary)		Bowmar Co.	5.95
#3 (middle & upper grades)		Bowmar Co.	5.95
BOOK: "Music for Children with Special Needs" (songs from three above albums with teaching suggestions)			1.95
Johnny Can Sing, Too - Vols. 1, 2, and 3		Classroom Mat. Inc.	
Burl Ives Sings "Little White Duck" and Other Children's Favorites	HL9507	RCA Victor	1.98
Music of Leroy Anderson			
Vol. 1	MG50130	Mercury	4.98
Vol. 2	MG50032	Mercury	4.98
(Eastman-Rochester Orch., Fennell, Conductor)			
Marching Along (Eastman-Rochester Orch., Fennell, Conductor)	MG50105	Mercury	
Fiesta in Hi-Fi (Eastman-Rochester, Hanson, Conductor)	MG50134	Mercury	
Hi-Fi a la Espanola (Eastman-Rochester "Pop", Fennell)	MG50144	Mercury	

Title	No.	Company	Price
America's Favorite Marches Paul Lavalle - Band of America	LPM1175	RCA Victor	
Rhythmic Activities - Holiday Series by Bassett & Chestnut		Children's Music Center	
Learning As We Play	FC7659	Folkways	
More Learning As We Play (Retarded Children singing)	FC7658	Folkways	
Creative Music for Exceptional Children		Classroom Mats.	$5.95
Let's Play a Musical Game	HL9522	Columbia	
Romper Room Songs & Games		Golden Records Affiliated Publ.	
A Child's First Record - Frank Luther - Vocalion (Decca)	UL3625	Decca	
Classroom Rhythms	CM1037	Classroom Mats.	5.95
Rhythms & Songs for Exceptional Children	CM1021	Classroom Mats.	5.95
Basic Songs for Exceptional Children - Vol. 1 and 2		Concept Records	5.95
Music for Exceptional Children (Book & 2-12" LP Records)		Summy Birchard Co.	
Classics for Children			
Vol. 1 (1-12" 33 rpm)	T3223	Capitol	4.95
Vol. 2 (1-12" 33 rpm)	T3248	Capitol	4.98

(Suggestion: For use with Vol. 1, adapt "The Story of Peer Gynt" from Book 6, Singing in Harmony, Ginn & Co.)

Adventures in Music Series - Select from 12 albums for Grades 1-6 (2 albums ea. gr. level) RCA Victor (available thru Ginn & Co.)

"Through Childrens Eyes" by The Limelighters		RCA Victor (available thru Ginn & Co.)	

Title	No.	Company	Price
Phoebe Janer Creative Rhythms	AED#2	Free Rhythms	
Holiday Rhythms		Bowmar Co.	
Favorite Songs (good slow speed) Album #1 and #2		Bowmar Co. (ea)	5.95
Hooray! Today is your birthday (Glazaer)		Young People's Records	
Rhythm Band Patterns - Vol. 1 and 2 (Audio Ed. Series)		American Bk. Co.	
Primary Music & Rhythm (Audio Education Series)		American Bk. Co.	5.95
Rhythm Time			
Vol. 1	023	Bowmar Co.	5.95
Vol. 2	024	Bowmar Co.	5.95
My Playful Scarf	1019	Childrens Record Guild	
A Visit to My Little Friend	1017	Childrens Record Guild	
Building a City	711	" "	
Ten Little Indians Play and Learn Series		Summit Industries	.75 (from)
Listening Activities (Select from 6 albums) Vol. 1-E77 Vol. 4-E80 2-E78 5-E81 3-E79 6-E82		RCA Victor	
Rhythm Activities (Select from 6 Albums) Vol. 1-E71 Vol. 4-E74 2-E72 5-E75 3-E73 6-E76 (Primary) (Intermediate)		RCA Victor	
Orchestral Library (Select from albums as desired)		Bowmar Co.	
Good Manners Through Music		Bowmar Co.	

Addresses:

Classroom Materials, Inc.
93 Myrtle Drive
Great Neck, New York 11021

Childrens Music Center
2858 W. Rico Boulevard
Los Angeles, California 90052

Folkways Records
117 W. 46th Street
New York, New York 10020

Concept Records
P.O. Box 524
No. Bellmore, L.I., New York 11710

Summit Industries
P.O. Box 415
Highland Park, Illinois 60035

Childrens Record Guild
The Greystone Corporation
100 - 6th Avenue
New York, New York 10013

Harold Miller

Berkshire Farm for Boys is located in Canaan, New York, about 30 miles southwest of Albany, and about 12 miles east of Pittsfield, Massachusetts. The Farm population fluctuates between 190 and 230 boys. The ages range from 12 to 16, or sometimes 17 years old. The Farm itself is a spacious institution with grounds housing a public school, 10 boys' cottages, a social research institute building, many athletic facilities, a waterfront area, and farm grounds which are part of the agriculture-animal care program.

Boys have usually been sent to the Farm by the courts or social agencies as a result of outward display of emotional disturbance or social maladjustment. In most cases, these boys have experienced their worst moments when they were subjected to their home school's program. Truancy; defiance of school, parental, and legal authority; minor assault, larceny, and drug involvement are among the common reasons for their placement at Berkshire Farm. In many cases, these boys have been to, and through, many schools until, finally, no regular school would accept them.

Campbell-Van Norden School is a public school located completely on the Farm grounds. All the boys attend this school. Classes are small, with approximately 10 pupils. Only boys committed to Berkshire Farm attend the school; however, the school does participate in outside activities with many of the area schools.

State Education Department certification standards are implemented at the school and State recommended syllabus norms are complied with, wherever possible, in the school's academic program. Because almost all of the boys will re-enter a local school after their 10 to 20 month stay at the Farm, it is important that the school make every attempt to parallel the programs, advances, and expectations of outside school systems, especially in regard to grade placement and academic credit earned, as well as, of course, the areas of specific subject content.

Some years ago, when the school had General Music Education as a requirement for the entire school population (7th and 8th grades), serious problems arose. Because of the behavioral problems of many of the boys, problems which were greatly compounded by extra large class groups and the resultant pupil instructor ratio increase, this program was found to be quite detrimental for all concerned. The school petitioned the State Education Department and received permission to modify the program. General Music is still offered to all 7th and 8th grade pupils, but the principal may exclude disruptive students from the classes.

Now the school has a vocal music and an instrumental music department. Music is offered as an elective to all boys in grades 7-10. Not surprisingly, a great many of the boys select one of the music courses.

These classes not only offer the boys an opportunity to learn music basics, but also serve as contemporary music appreciation courses.

Harold Miller

Quite obviously, most music fundamentals are neither contemporary nor past, nor related to any particular time sense. For the most part, the music appreciation content, in order to be as meaningful as possible, has its accent broadly based on modern American popular music. The offerings of Miles Davis, John Coltrane, Simon and Garfunkel, Aretha Franklin, and groups like the Beatles, the Buddy Rich Orchestra, etc., form the bulk of the materials studied. Though many music educational purists would condemn such a musical program which does not place Bach, Beethoven, and Brahms in the forefront, the justification for such a program lies in its apparent success, the lack of success previously experienced with more conventionally based programs, and the fact that other forms of music are not completely ignored.

Because of the dispensation granted by the State Education Department, the school is now able to maintain smaller class sizes. As a result of this important factor, we feel that the quality and the efficiency of our program has increased.

The instrumental music program is quite popular at Berkshire Farm and we, as a faculty, have been quite pleased with the products of the program. Unlike most outside schools where a student may receive usually no more than two private instructional sessions per week, our instrumental music program is geared so that each boy in the program receives individual instruction every day. This also insures daily practice for each boy since, in many cases, a boy may not be able to find time for instrumental practicing during after-school hours.

For the most part, boys seem to prefer to learn to play piano, drums, guitar, or trumpet. Mr. Edwin Goble, who for quite some time operated the entire music program alone, still teaches most of it. In making up student schedules, he makes pupil placement recommendations with the result that most of his classes are composed of boys wishing to study piano, a band instrument, or guitar in somewhat homogeneous groupings.

Two other staff members, Michael Wicks and I have had fairly extensive backgrounds as professional musicians. Mr. Wicks, who is certified as a music instructor as well as a mathematics instructor, has one class per day of students interested in bass and guitar. Although my official position is as an English Instructor, I have one class per day of students interested in studying drumming methods.

In addition to these classes offered during the school day, extra music instruction is offered three times weekly during after-school hours. The three instructors, Mr. Sauter, Mr. Wicks, and I work as a team while offering individual instruction and small combo experiences.

Our music facilities include five pianos, seven practice rooms, two band rooms, and a copious supply of other instruments, amplifiers, and music literature. We are fortunate that we are only minutes away from the Tanglewood Music Center and within relatively short traveling

distance to Albany (for Albany Symphony and various popular concerts), and the Saratoga Performing Arts Center. We have a cooperative administrative group at Berkshire Farm which actually encourages us to plan as many music trips as we consider feasible. During the past 6 months, we have attended seven performances of the New York Ballet Company at Saratoga, five concerts performed by the Philadelphia Orchestra, four concerts by the Albany Symphony, seven concerts by the Boston Symphony, and 11 concerts by popular artist entertainers such as Jose Filiciano, Tony Bennett, Buddy Rich, Thad Jones, the Mal Lewis Orchestra, Dionne Warwick, the Fifth Dimension, Simon and Garfunkel, Miles Davis, Dave Brubeck, the Elvin Jones Trio, and Janis Joplin.

The boys who attend these concerts are specifically chosen on the basis of their musical interests, their abilities to profit from the experience, and their records of progress, both musical and behavioral. In each case, the boys are briefed on the background of the planned program. Various elements of the music are discussed and particularly interesting parts are emphasized.

Whenever possible, we try to arrange for the boys to meet any of the musicians who will take time to speak to them. We have been very fortunate in this respect on many occasions. After concerts, the program is discussed in the bus on the way home, and during the next class or individual instruction meeting. We usually attend concerts in groups of nine, having found this an easily manageable number in most respects.

As a result of these trips and the preparation that goes into each one of them, our boys can claim to have seen some of the best, as well as some of the most popular musical performers in the country. Our aims have been relatively modest. We hope to expose the boys to different kinds of music exposition, and to help engender within them a respect for the different kinds of music, as well as a respect for music as an art form. We cannot report a 100 percent record in these areas, but we feel, based on our experiences and comments from Berkshire Farm for Boys personnel, that the results more than justify our program, and the results have been increasingly gratifying.

Following Mr. Miller's presentation, two special education classes were shown on video tape.

The first was a Monroe County BOCES #2 class in the Town Line School, Spencerport. The teacher is Paula J. Minniti.

The second was a class in School #31 of the City School District, Rochester. The teacher is Noel McGrath.

The video tape of these two classes is available through the SEIMC in Albany.

EVALUATION

Friday session
October 24, 1969

Question 1
Rate the degree of application to classroom situations the day's presentation might offer:

GOOD	32
FAIR	6
POOR	0

Question 2
Identify the most valuable aspects of the presentations.

...the degree of specificness, lack of generalization. Definite materials and procedures offered, suggested, demonstrated, identified

...Mrs. Fraser's presentation and the materials around the room

...attitudinal approaches expressed by Mr. Miller

...the demonstrations (several)

...Mrs. Fraser got down to the practical, specific....

...Mrs. Fraser, Mr. Miller, and the video tapes provided the most practical suggestions so far as dealing with emotionally handicapped

...learning of the availability of materials and the practical approach

...Mrs. Fraser's presentation (several)

...Mr. Miller's presentation was realistic

...the video tapes

...honesty in stating situations as they are. Start where we are and continue a climate of learning to know "Who am I?" for the children as well as an image that our work creates a knowing that "I," as a child, have a spark of the divine capital D in me

...the television demonstration with children

...Mr. Miller's use of "contemporary" music

Question 2 (Continued)

...any discussion where I could relate a situation with the group I am teaching was valuable to me as I am unable to relate to anyone where I am. Mr. Miller made me feel comfortable.

Question 3
Identify any suggestions for strengthening any further special study programs which might be held.

...a way should be found to get more music teachers to Institutes like this one because there are many who lack the understanding they need to work with E.H. in regular classes where special classes are not provided

...more free time to examine materials

...more interaction, more involvement, and a chance for more discussion following the presentations. Group interaction and reaction is needed before the last day. The use of video tapes was a great idea but the choices for presentation served little value except perhaps to see what not to do. Get down to the "nitty-gritty" even if it does show a teacher crawling around on the floor, the children wiggling and jumping around and talking if they get the opportunity. We all are used to this "normal" E.H. classroom situation and know that it does not reflect a poor teacher.

...specific ideas for discipline, demonstrations with children, more video tapes demonstrating procedures

...a discussion following the tapes of other successful methods for the same age group

...the added dimension of demonstrations relating activities to needs of pupils

...lists of materials and speeches referring to concepts

...less philosophy and generalizations, more concrete suggestions. Some of the speakers were entertaining but their message had little practical application. More of Mrs. Fraser.

...if another Institute is held, break the group down into 2-3 groups and actually visit places like Forman Center, Al Sigl Center, State Hospital, etc.

...more time to speaker-audience interaction. More time for materials

...I should like to see a complete study institute on the modern idioms of music, dance, and art. Too many music teachers are ignorant of what is going on musically with today's child. We agree with the

Question 3 (Continued)

theory of starting with the child where he is, his interests, but lack the understanding or appreciation of the interest.

...hold the sessions in a place where the group could have remained the entire day, even if lunch has to be catered

...teach the special teacher to teach music rather than the music teacher, or create music teachers who work only in special education

...shorten the film

...more emphasis on the perceptual problems of some children

...show how the music teacher can help the special education teacher

...printed descriptions of methods and techniques used in teaching classes for the emotionally handicapped

...always more specifics

...live demonstrations

...more video tapes

...many more demonstrations in various parts of the State

...lists of materials including records

Saturday Session

Calvin Lauder

I hope this morning we move to some understanding relative to children who have certain disabilities, and the relationship of music to meeting their needs. Some way or other, we have to set the stage for this morning, and it might be appropriate to start it in this manner. If you remember Shakespeare's "King Richard III," and the statement by the Duke of Gloucester, I think you might give a thought to a beginning.

> "But I, that am not shaped for sportive tricks,
> Nor made to court an amorous looking-glass;
> I, that am rudely stamp'd, and want love's majesty
> To strut before a wanton ambling nymph;
> I, that am curtail'd of this fair proportion,
> Cheated of feature by dissembling nature,
> Deform'd, unfinished'd, sent before my time
> Into this breathing world, scarce half made up
> . . . . . ."

I am not going to develop this much further, aside from suggesting that we keep in mind this morning the intrinsic and extrinsic influences on the Duke of Gloucester's behavior as we look at emotionally disturbed children and children with learning disabilities. I would, however, like 2 minutes to share, particularly with the music people, an example of how special education programs have grown. I'll use the City of Rochester as my example.

We had our beginning in 1902 and look at the growth. Here you see the Depression. But at the present time, we have a staff of 245 professional instructors or supervisors. We, in special education, are responsible for the organization, the supervision, the administration, and curriculum programs for many children.

We have assumed the responsibility for many children: the trainable; the educable; the slow learner; the school work program; the physically handicapped; the speech and hearing defects. We have incorporated here the responsibility for bilingual education because our Spanish speaking population has increased and English is taught as a second language.

As I talk here, I will be using the term, "learning disability." In Rochester, we define students with learning disability as those who have perceptual handicaps; also those with emotional handicaps which may include the socially maladjusted or the behavioral problem students.

We have grown to approximately 31 teachers in this area and I am fortunate to have with me here both Mr. Lays and Mr. Cicero who will be leading discussion periods later.

Calvin Lauder

Somehow, I seem to be spending less time with kids and more time looking for money, doing general organization, administration, and taking care of traumas.

There are several things I noted as I sat in on part of the Institute that I think need to be emphasized. I think we should be quite clear relative to the behavior deviations towards which we must orient our programs. Some of these are rather obvious. But it always frightens me a little, particularly in the area of emotionally handicapped and learning disabilities, that we take such a global approach and don't really pinpoint the specific needs. So we have to suggest that the child might seem to have an inability to learn. He may appear to have an inability to learn. He might also have an inability to build and maintain a satisfactory interpersonal relationship with his peers, and maybe the teacher. We might see that he doesn't sympathize with, or relate to, other kids; he doesn't seem to have the ability to stand alone as independently as other kids; or doesn't appear to enjoy working alone or with others. Another significant deviation may be the inappropriate type of reaction to feeling under normal conditions.

We are concerned with the kid who says to the teacher or to his peers when he's rubbed just a little bit, "Aw, go to hell!", or he uses other four-letter words. We become very accustomed to this in urban settings. We must be very patient if we're going to handle these children properly.

You will see in many of these kids a general mood of unhappiness, depression. I'm quite concerned about that very, very quiet, moody child who sits back in the classroom, who has some real gut feelings relative to emotionality whom we might not be reaching. We manage to handle the hyperactive kid. We zero in on that kid rapidly. We have to.

But there also may be a tendency on the part of these children to react only to certain situations. There may be fear of schoolmates and school problems; low tolerance for stress; and frustration, hyperactivity, impulsivity, irritability, short attention span, fluctuation in thinking and functioning. Some of these children will be overly-stimulated by very minute stimuli. They may be afflicted with visual-motor incoordination; disturbed spatial, temporal, and size relationships in sequence; confusion with left and right; figure background distortion; inability to pull out a specific from a whole; they may be able to only see the background.

I should like to suggest to the music teachers that they see if they can't very specifically relate the activities and demonstrations of yesterday with some special needs of kids. I have a suspicion that the learning disabilities teachers have been saying, "Now let's see - that piece would fit in beautifully in developing sequence, digit span growth," etc.

Calvin Lauder

Actually, there have been three approaches to meeting the needs of emotionally handicapped in a class in schools. One is a kind of holding action. Too frequently we recognize that students leave us at the 12th year. We've had some tremendous programming through age 12 with the hope that maybe the problem will dissipate because there are very few programs after the kids are 12 years of age.

The second is a quasi-therapeutic program in which the education processes seem primarily therapeutic in nature. The third, I refer to as the psycho-educational management of children, where there is a focus on academic achievement as a core to bring out certain behavioral change, allowing the child to develop not only socially and behaviorally, but also academically. But here, too, the educational process is primarily governed by the theory of personality rather than the theory of learning.

Programs can take various forms. Programs move from general mental health programs in schools with ancillary people, such as psychologists, social workers, and resource teachers working with children, while the children are in regular grades; to isolated, or perhaps insulated would be a better word, special classes, with individual instruction when a child can't attend or be controlled; then moving to the residential, the day care program, and the State hospitals.

We should be cognizant of the goal regardless of the placement. The eventual return to the mainstream of society, the mainstream of education, and development of the opportunity for an individual to move to this level of activity with a sense of adequacy and self-esteem, is our goal. In each of these programs, where music people can be of major benefit, it must be recognized that somewhere along the way there has to be a transition stage. It isn't enough to think that in a self-contained situation we can develop this ego; we can teach him; we can interest him; he will learn; because quite frankly, his problem is relating and communicating.

Our goal is very, very basic. We can see how the music program allows the child, on an individual basis at the outset, to move in with another group, or just do some independent work; the learning of the flugelhorn, or perhaps the recorder.

What are some of the basic needs of children with learning disabilities? They must experience personal acceptance and understanding. Many of the behavioral manifestations can be modified, and we must recognize this if we are to develop rapport, relationship, enthusiasm, some people even call it love. Acceptance and understanding are the primary needs.

Second, they need specific psycho-educational evaluation and diagnosis. Does this have to be done by a psychologist? Quite frankly, we had better, as teachers, become excellent diagnosticians because we have the responsibility. There are many instruments. But, I am also suggesting the need for specific cooperation by every teacher with whom

a child has contact to determine the specific needs of the child and the direction in which the teacher is going with a particular individual.

Third, they need specific instruction. I have a firm belief that behavior is more apt to be modified by, and through, highly specific instructional and educational procedures which suggest evaluation, lots of planning, and involvement with kids.

Fourth, they need success in learning. There has to be a kind of happiness developed within the child. It's fun to be involved in learning. Success is a tremendous tool to use. It has to be established and then it has to be reinforced.

Now, we have heard during the Institute that there is no question that music and music teachers can help to achieve satisfactory adjustment. But, I should like very quickly to suggest a little more specifically what may occur. What does music do?

Music certainly provides for emotional release. It offers those personal satisfactions of feeling that are so important to success. It can, if planned, provide an orderly sequence of educational experiences. It might be as simple as moving from a very simple instrument to an instrument of interest, or from individualized work to group participation involvement; music satisfies the desire for achievement through success and mastery of a skill. I think we have a broad spectrum of success potential here.

Music provides a means of changing behavior attitudes from negative to positive because, you're not necessarily restraining him by a particular modality. Certainly, horizons can be expanded.

Research by Rothman and Berkowitz of Bellevue, has indicated that music has brought about great improvement in overt social behavior. Children learn better control. They're less aggressive. Temper tantrums are fewer. Withdrawal behavior is lessened. The well-planned music program has resulted in building up self-respect and self-confidence in children which has led to an increased interest in the academic area. So, the transition there is very important, and it has provided a therapeutic emotional catharsis in which music has served as a medium for release of tension and pent-up emotions.

If it is well done, music provides a motivation to learning. I don't think there's any question of the importance of special subject areas, especially music. As learning disability teachers and as music teachers, we involve people. Take a look at some of the trends in education. What are we hearing?

Many more individualized instruction and nongraded programs are needed. We have a lot of hope for this and it's only going to be successful if teachers pick up the responsibility that is inherent in,

and given to them, in nongraded programs. It means flexibility in programs; cooperation among teachers; taking a look at groups of kids; meeting their needs through cooperative teachers.

One concern which we all have about trends toward independent instruction is that we don't go in a direction which causes us to overlook the social and inner needs of the kids.

You can see the role that some of you have here. The music teacher of the future will be the informed individual who zeroes in on children's individual needs and reinforces these specific needs when determined. In this respect, I think music teachers have failed to sell their bill of goods - to sell their thing.

In the past, there has been a tendency for special subject areas to veer toward the talented. Music certainly has to take a look at that. There has also been a vagueness relative to meeting needs of kids. Mrs. Goodell referred to this when she said, "We all know that a stuttering individual in a group rhythmic activity is much more fluent." But how many of you have taken a real indepth look and asked why? If that's so, then how can we move from that kind of activity to another activity independently? Quite frankly, the way budgets are going I think the people who will remain in education in the future are those who have sold the bill of goods that says, "We are doing something specifically to develop basic skills in the child." Look at the emphasis on reading and giving special subject area people responsibility to add to that development. You have much to offer, but you have a PR job to do, too.

We can't overlook the fact that instruction must be relevant, not only to the child's experience, but also to learning. It surely applies to music.

Particularly in urban areas, we must recognize that if the percentages that are being quoted are anywhere near correct relative to the student population that has some of the learning handicaps we've mentioned, it in fact amounts to 30-40 percent of our student population. We have to recognize that most of these kids will be in regular classes. It's easy to zero in with special class teachers about a group's problem, but the general population in regular classrooms, too, must be zeroed in on.

There is not only a need for cooperative curriculum development, but there is a need for an additional column on the music guide. How does this activity specifically meet the particular need of a child? It's a simple thing because you had it demonstrated.

There is no doubt that both groups present here need much more cooperative inservice training.

Calvin Lauder

There's one point I wanted to make early but neglected to do so. It's a fact that there is hardly a child who is not a multiply-handicapped, multiply-involved child. What I'm saying is that we simply cannot singularize by labeling and diagnostic definition, the needs of so many kids in our schools, particularly those in special education classes. The teachers of the mentally retarded must be very cognizant of the learning disabilities those children have. They must also be aware of their limitations.

QUESTION: You've talked about specifics, but in reality your school system does just the opposite. You have to separate down the middle somewhere, emotionally handicapped from mentally handicapped.

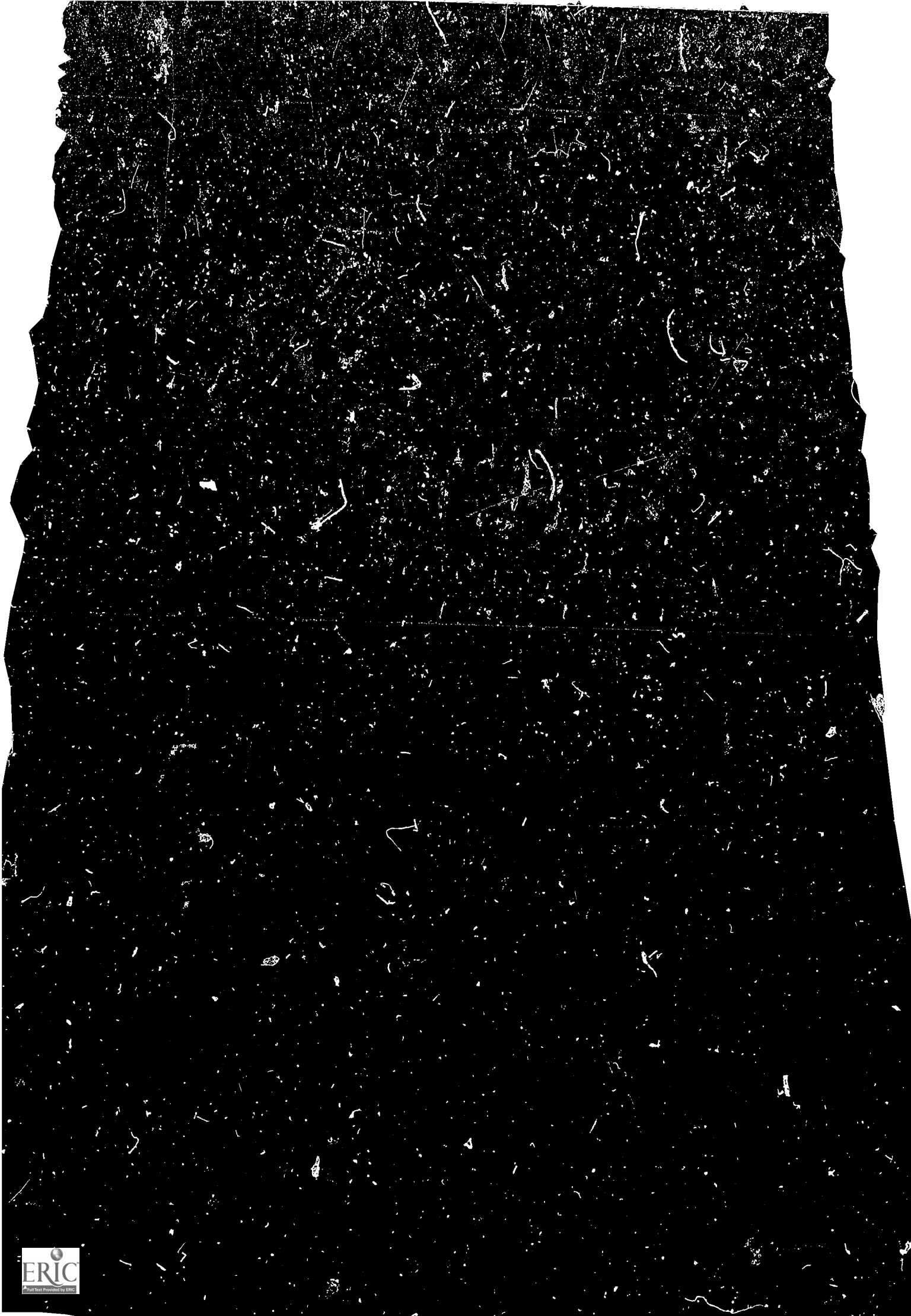
LAUDER: How? I have yet to hear about a hard of hearing child who doesn't have excellent reason to be disturbed, frustrated. Mr. Goldberg alluded to this yesterday relative to the communicative channels. If we think of emotionally disturbed, the emotionally handicapped, and the hearing handicapped going through various levels of development from the primitive through the awakening, then the expressive and communicative level, we can see a structure emerging. We can better understand those children and not necessarily because of their basic disability - say retardation. What we like to do is put in black and white "This kid is a retard."

My daughter brought this home to me very forcefully when she was working for the Association for Retarded Children. She took a 40 year old trainable, severely retarded lady through Midtown Mall. She said, "Dad, I stopped and I looked at the lady, and I looked at those odd ducks around the Mall, and I couldn't tell who was the retard."

We just can't think singularly relative to a physically based problem. The happiest kids in the City School District as a group, are the kids at #29 School in the Orthopedic Unit. Miss Draves, the music teacher there, will attest to that.

STATEMENT: I'm not trying to say we should put everybody in his own little box. A child who has just an emotional problem because of a home problem or whatever, has a separate kind of a problem from a child with a hearing problem.

LAUDER: Actually, I must impress on you that there is such a similarity of learning disabilities with the retarded, the orthopedically handicapped, cerebral palsied. We say that the cerebral palsied child is basically a perceptually handicapped child. When you start looking at this group, many of them are and many of them are not. Years ago, the CP Association told us the CP child wasn't, as a group, basically a retarded individual. But may I impress upon you that there are very



few children that have very basic disabilities, mental retardation, hearing handicap, that don't have very similar disabilities.

For instance, one of the reasons that I used the words, "learning disabilities" today was to see if we couldn't move away from saying this child is emotionally disturbed. This child is a perceptually handicapped child. I have yet to see a child with special needs where there wasn't frustration; there weren't degrees of emotionality, or perceptual involvement.

STATEMENT: I agree completely but, will you put all these children with all these problems in the same classroom and expect one person to handle the whole class?

LAUDER: I'm not sure about that. There's a trend in special education that says to us, you've been tucking children away in special classes by labels - the retarded here, etc. The trend is to move as many as can possibly be handled into the regular classroom.

STATEMENT: The reason I say this is because in my school we have no special classes. We have everybody together and it's rough because one still has to isolate these kids. It's hard not to because of their behavior - they isolate themselves, and it becomes difficult. They develop more severe emotional problems by being constantly different.

LAUDER: This is the very reason that I proposed and favor the kinds of trends that I suggested - nongraded classrooms which result in large groupings at one time; small groups at another; teacher aides where these can be given individual attention. We have a structural management thing and, you're right, it is rough.

I would like to suggest that there be an independent learning room with aides, in almost every school, where children can be moved away temporarily and moved back into the situation. This is only one way of disciplining.

STATEMENT: I have a class with nine children - one is emotionally handicapped, one is totally deaf, three are primarily emotionally disturbed, and four are perceptually handicapped. They learn from each other. It works!

LAUDER: But it isn't easy. You have to be on your toes. I think the planning aspect of this is so important.

QUESTION: If you believe all this, why do you separate your learning disabilities classes? Why do you make a distinction between perceptual problems and emotional problems?

Calvin Lauder

LAUDER: On paper it looks as if we do. There are some interesting reasons for this. One, you can't get certain kinds of Federal and State aid by generalization. I think there will continue to be a fair number of special education classes for your true retarded. In the past, the pseudo-retarded, the functional retarded, have had special classes and I think they will continue to have special classes. I have a firm conviction that if by regular grade placement we are penalizing a child in learning, growing, this will be so. I think you should also be aware that special education has no numbers or labels. We've allowed the medical to dictate to us for years, but we're starting to call the shots now. No longer does the orthopedic consultant tell me or my staff, "This child will go into an orthopedic classroom." We're looking at educational needs.

If we could come up with a nonlabeling framework, we wouldn't have to have Institutes like this. We wouldn't have to have the jobs to earn a buck because, quite honestly, there's a buck to be made by anyone who can come up with a framework.

I think that you will see in those communities where there have been special education classes, fewer classes being developed, and more resource teachers and educational specialists working with the classroom teacher. This isn't a movement of responsibility, but rather, a hope that a child can be kept in the mainstream of activity, without being penalized.

Sona Nocera

Because I am a teacher, I cannot help but reinforce much that has been said before in this Institute.

When Mr. Hayden called me and asked me to come to speak to the Institute, he said that he would be particularly interested that I include what was presently being done to prepare music teachers at the college level to work with special education children. I can tell you that in two words: "nothing much." It is interesting to note that Mrs. Goodell's research checked out with mine. I can't find another course in the eastern part of the country that compares with our Music and Special Education course at Potsdam State University. I exclude the music therapy course which is something different. A course which deals with working with children in a public school in special education classes is not to be otherwise found in this part of the country. The closest I've come is Arizona and California.

I don't find any in-courses in special education curriculums for music teachers either. Occasionally I found a course that was offered in music education through special education curriculums. It is not, however, a required course in special education. I did find, however, that every curriculum has a required course in art or industrial arts for the handicapped child. This idea that the handicapped child should be taught to work with his hands seems to die hard although I'm sure it has been disproven by now.

I hope the day will come when special education curriculum views music as important for the training of special education teachers, like we, in music education, are now looking at special education as an important area in which music teachers should be versed.

If you haven't read it yet, I urge you to read Dr. Cruickshank's new book Misfits in the Public School. In it he makes a very strong case for the revitalization of special education programs. He feels that most of the programs have not changed at the college level since their inception way back in the early fifties. He thinks that special education should take a look at its curriculum, too.

I know that college faculties are working very hard to make their curriculums more relevant. I know that, when special education faculties get around to revising their curriculum, they will include music. I don't mean a survey course in music literature either, like so many elementary education students are currently getting. I mean methods; methods of teaching music.

Now, why did Potsdam start doing anything and what is it? I must tell you a little bit about my own personal background. I have an interest in music therapy that goes back to my high school days. At that time, I read all the available literature on music therapy - which wasn't a great deal - and I discovered that most of it dealt with adults in institutions. I really didn't think that I was at all interested in working at this level, so I opted in favor of music education. The interest

still hung on and I took electives like 'Juvenile Delinquency' when everyone else was taking 'Marriage and the Family' - that sort of thing. A very interesting course, by the way, 'Juvenile Delinquency.' The class consisted of 75 law students and me.

When I graduated I purposely sought a job in a community that had a multiethnic population. With this population came many social problems. I had had no experience or training to work with these youngsters, some of whom had come up through correctional institutions such as the kind Mr. Miller spoke of, but I was so fortunate in starting out in this particular school because they were forced to have a highly developed special education department.

This department was so sophisticated that they not only had classes for the emotionally disturbed, but they also had classes for the socially maladjusted. They had many fine people working in the classes and in administrative positions. I knew I could go to these people for help, for background on the youngsters, for ideas, and for moral support, too. I considered this to be my training ground.

I found out after I left that situation that I had not realized how lucky I was. The public schools I got involved with after that had special education programs that were really floundering. Their classes seemed to be human dumping grounds for everybody they didn't know what to do with in a regular class.

When I started my work as an off-campus supervisor, going around observing schools to place students for practice teaching, supervising them, working with supervising teachers, I got to get in and out of a lot of public schools. I would always try to have my visits coincide with special education classes. I would get to the school, and the student teacher would say, "Well, now, I don't have a plan for the next class. It's a special education class, and you can't teach them anything anyway. We're just going to sing songs." I knew where that attitude was coming from.

In another school, the teacher would say, "Now, Miss Nocera, I'm not asking the student teacher to teach the next class because it's a special class, and it's so hard to control, and to be perfectly honest with you, I don't know what I'm doing in there myself."

But, as I thought about it. I had to admit that I couldn't be too critical of the teachers, because they were being asked to do something for which they had had no preparation, no training. They certainly didn't have any confidence in what they were doing.

I think I decided right then and there that in order to improve the situation, we had to do something with these young teachers-to-be before they got away from our influence at the college level.

Sona Nocera

Another reason why I think that we're justified in trying to prepare teachers to work with special education children is the general characteristic of today's college student. If you have been out of the college scene for more than 5 years, I should say that what you remember of college life is not very similar to what it is today. I do believe that you hear a lot more of the negative side of the story. I must be fair and say that if there's anything that characterizes this breed of college student, it's their awareness of social problems, and I really do believe that the majority of them are very sincere in their desire to improve society. Maybe some don't always use the best judgment about how to go about this, and there are always those who jump on the bandwagon. I really believe, though, that the majority are truly interested. Many students talk to me every year about the possibility of working with handicapped people.

We must also be concerned about the growth in the number of special classes and the types found in today's public schools. We have a responsibility to prepare teachers to work with all children. The laws are making it mandatory to work with handicapped children more and more.

So, how did we start our program?

We offered, the first summer that I was at Potsdam, a 3-week workshop for graduate students. This was conducted by Paul Nordoff and Clyde Robbins, who work as a team. It was called something like "Music for the Handicapped Child," although they have done a great deal of work both with group activity and individual therapy, with disturbed children particularly. They have concentrated mostly on group activity. It was such an enthusiastic turnout the first summer, and there were so many requests for it to be repeated the second summer, that we did. I sat in on the first workshop and I was really fascinated watching these people. They were so eager for something basic to move from. What they really needed was a lot of confidence. It was wonderful to see their attitudes change. They came in as a group of completely frustrated, discouraged people, and left with so much enthusiasm to go back and teach the kids in September. It was quite rewarding for all of us who were involved in programming.

The next step was to institute our crash program in music education for the young college students. This happens the semester before they go out student teaching, and it involves three 1-hour lectures, where I take all the Juniors together, (it will amount to about 125 of them this year, and in three 1-hour sessions). We don't even scratch the surface. I know I'm not teaching them much about working with special education youngsters.

The major objective is to build a healthy, inquiring attitude toward working with special education youngsters. Being a teacher, I have a few secondary goals. I hope to kindle a spark of interest I know exists among some individuals for working with handicapped youngsters. I try to give them a few basic characteristics of the pathology of handicapped children,

how these characteristics relate to music education. I want to help them establish realistic goals for children with a specific kind of handicap. These are based on basic goals of special education programs. We must, as Mrs. Goodell suggested, base our goals on the goals of the classroom teacher.

I try to acquaint them with some special education materials, including a bibliography. They know about SEIMC. Then, through the use of films, I attempt to expose them visually to handicapped children. I feel this is very important. In working with any handicapped person, the first hurdle one has to get over is the emotional reaction towards a child who looks differently, who acts differently, and sometimes in bizarre ways.

Then one can start to zero in on what can be done for the child.

I hope the ice can be broken through the use of films. Nordoff and Robbins made the films I use while they were working with special classes in the Philadelphia Public Schools and I think they provide good examples of what can be done in music. The authors use mostly original compositions. They have written play songs and a number of operetta-type things that involve playing instruments and singing. The films are produced by the Theodore Presser Company and I suggest that you become familiar with them.

I discovered that, contrary to traditional thinking, it is impossible to discuss these films with the students right after showing them. I was taken back the first time I saw this happen, but soon realized they have to have time to absorb the material. I heard small groups of students discussing the films in the lounge. The next day, they came back to class ready to discuss and talk. The emotional experience for some of them is so great that I now plan to end the class at the close of the films.

I concentrate mainly on the types of classes for the retarded and for the emotionally disturbed which they're going to find in most public schools. I touch on the types of handicaps one might find in a regular classroom; the hard of hearing, for example.

The next step was to organize a course - a 3-hour course called "Music in Special Education." It is an elective course for upper division students and graduate students. The course description states that the course is designed to acquaint music education and elementary education majors with music methods and materials for use with exceptional children in public schools. The musical abilities and potentials of the mentally retarded, the emotionally handicapped, neurologically impaired, visually handicapped, hard of hearing, and gifted children will be discussed. Some time will be spent in designing original musical materials for exceptional children as well.

There are two prerequisites - the first is Developmental Psychology which is a required education course anyway. The second one is a basic methods course. For our elementary majors it would be Elementary Vocal Music Methods. For elementary education majors, it would be a course

called, "The Child and the Curriculum."

The objectives of the course include the development of an understanding of different types of exceptionality found in the public schools; to review available music methods and materials designed for use by exceptional children.

A third objective is to review music methods and materials designed for use with normal children with the needs of exceptional children in mind. I was pleased with Mrs. Fraser's demonstration because everything she did was designed for normal children with exceptional children in mind. I am well aware of the fact that there are not enough materials designed for exceptional children, but I don't accept it as an excuse for not having an effective program.

I tell the methods students they can have all the latest materials, but it won't make them good teachers. They have to know how to use them. Good teachers can literally work without any materials. Nordoff and Robbins, for example, in 7 years of work in Philadelphia under a grant, were successful in getting only one piece of equipment - a piano. They had a couple of dime-store drums that they bought themselves. A waste-paper basket, by the way, makes a good drum. You have to have an objective and be able to adapt materials for use. The kids are very perceptive. They know when they are being entertained and when they are being taught. The handicapped child wants to be like other kids.

We try, in the course, to review current research about exceptional children. For many education majors, it is their first experience in reading abstracts and studies. It isn't easy reading.

A last objective is to create original materials for use with exceptional children. This, because there is a scarcity.

We go to schools and hospitals in the vicinity to observe. In cases where there is no music provided, we put on a little road show in music activities. The St. Lawrence County Mental Health Clinic provides a wealth of consultants to assist us. We have a class on campus for the preschool child who is deaf.

We try our hand at writing some music. I'm sure as soon as there's money to make in publishing materials for exceptional children, the market will be flooded - and much of it won't be worth the paper it's printed on. Remember to choose only the best.

I know we don't have enough time to cover everything there is to cover in the course.

What about the future? With what should we be concerned?

I think there's a growing demand for music teachers to work exclusively with special education classes. I get at least one call a

year from an administrator who is looking for someone who has had some experience working with special education kids, and if possible, with a strong psychology background.

Our college programs need to be concerned with preparing teachers to work with special education classes. There is a great need for graduate classes concentrating in special education. Some do it through music therapy, but it takes longer than a regular masters .

We need better communication between our work and music therapy.

We need the feedback from the public schools which show the needs. There has to be justification for the inclusion of course materials. We need more meetings like this for administrators and public school people to sit down and hash over our total needs.

Maybe, in 10 years time, if special education continues to grow and develop, we could very well be in trouble music education-wise if we don't start preparing people now. People must be given time to develop programs for prospective teachers of special education classes. We have to find out where the weaknesses and problems are in public school programs. I'm not going to tell you what should be in a curriculum at this time. I'm only going to build on some of the things Mr. Lauder said. We need to produce music teachers to work in special education classes who can interpret psychological data to a reasonable degree. We can't continue to rely on the school psychologist and the special education classroom teacher to do this for us. What does it mean if you note that a child has 20-200 vision? What does it mean if a child has a 30 decibal hearing loss? What about the implications of teaching music to a child with nerve loss?

We need teachers who can work with special education teachers, who can recognize significant responses in music and build on those responses with individual children. Then these teachers have to interpret this to the special education staff who are all working as a team to help each individual child.

The feedback I get regarding the crash program we had is that student teachers are eager to get with a special education class.

I have learned much from the Institute. I would welcome any suggestions you have for the course. Write if you don't talk with me today. We need your help.

TO A QUESTION ON PUBLICATIONS, MISS NOCERA SAID:

The National Association for Music Therapy has a quarterly journal and you can be a member of the Association which has much good material you will find helpful. (Miss Nocera went on to reinforce the need for better communication between educators and therapists.)

Sona Nocera

There was also some discussion on the need to do studies on music and special education. The need for research was emphasized. It was indicated that frequently music therapists express a need for music methods courses.

Miss Nocera referred to the Nordoff films which are available from Independent Films in Philadelphia. There are two films - one is called "Group Activities," which involves many of the play songs. Another is called "The Three Bears." It has children playing instruments and singing. The kids love it. Try their "Fun for Four Drums." The scores are available from Theodore Presser.

GROUP DISCUSSION

Saturday session
October 25, 1969

Participants were assigned to one of three discussion groups to review the Institute. They were asked to point up the Institute's weaknesses and its strengths. They were asked, also, to review the question WHERE DO WE GO FROM HERE?

COMMITTEE NUMBER ONE

Chairman, Joseph Cicero

COMMITTEE NUMBER TWO

Chairman, Robert Lays

COMMITTEE NUMBER THREE

Chairman, Mrs. Aileen Fraser

COMMITTEE NO. 1 - Mr. Cicero, Chairman

Our committee really felt that at every institute we have to go through the same ritual of addresses from three or four people, and maybe this should be dispensed with. Rather, we should pinpoint our concerns. We refer to a message such as the one by Mr. Lauder because this was mentioned quite a few times. The committee agreed that his address should have been given on the first night so the Institute would have more direction.

We would like to move away from the philosophical and toward more practical observation and possibly, demonstrations of the types of children in the types of programs we are interested in, and we would like more discussions. This group discussion we have just finished should have come earlier in the Institute.

The strengths are many, but we list only a few, the primary ones.

The speeches were excellent in general.

The areas we discussed were specific, and many times they were graphic. We want a followup Institute based on what we have learned from this one, focussing more on methodology and concerns with controls, management, techniques, etc.

We feel that this Institute fulfilled a great need by making all personnel aware of the needs of the handicapped, and we should begin with the nonteaching personnel. We refer here to administrative as well as supervisory personnel in our schools.

There is a need for this type of Institute to develop and exchange the ideas and materials we find are working well in our own individual programs.

One of the primary goals of this program has been reached. This may very well be the kickoff to involve not only music with our special programs for the disturbed, but also to stimulate other Institutes involving departments of physical education, arts and crafts, art, and so forth.

There may be a need for special institutes just for the administrative and supervisory personnel to make them aware of the needs of these children, to sell our program. We want to re-emphasize the statement: if we have a followup study, we would like provisions for more group interaction and discussion.

Where can we go from here?

We hope that as teachers, when we return to our own schools, we will reach out and sell the program. We hope that you as teachers will work toward forming a working relationship with each other, utilizing the team approach. An individual cannot do it alone. We need the support of the ancillary services within the school. Begin to formulate, as a team,

Mr. Cicero - continued

some sort of operative philosophy which will range from the diagnostics to the development of social skills. Let's not, however, be so specific that we place ourselves in straight jackets. Let us be structured and organized; formulate guide lines for working with this particular kind of child. Last, but not least, let us sell the needs of the children who have a handicap.

COMMITTEE NO. 2 - Robert Lays, Chairman

We were concerned about our need for more information on characteristics of handicapped children.

We were concerned about the need to provide special education teachers with information about the goals of music education and its potential contribution to special education.

We are interested in more planning aids.

We discussed the need for more selectivity in the hiring and scheduling of teachers.

We discussed the need for more inservice courses within the various school districts and BOCES.

Regarding the Institute, everyone was pleased. There could have been more of the practical, less of the theoretical, but not everyone agreed that there was more of one or the other. Small group meetings are a means of satisfying everyone.

COMMITTEE NO. 3 - Mrs. Alleen Fraser, Chairman

We had many things to say.

One great need is to define ourselves. The vocabulary of each group must be understood by the other. The music teacher needs to know the vocabulary of special education, and the other way round. All the aspects of each group must be known by the other if we are going to be of mutual help.

The special education people would like to have a list of things to do - "This is my problem, music teacher, what can I do about it?" The music teachers need just the reverse. They need a "What can I do to help?"

Some strengths: very informative speeches, help, and demonstrations. Communications have been opened and many expressed the thought that they couldn't believe music teachers were really this interested in special education.

Another need expressed was for more specific help such as "How-to-do-it" materials, more handouts and live demonstrations with children, more time for discussion, and longer conference (much laughter).

We discussed the fact that children teach other children. Teachers should take advantage of this strength.

Secure outside volunteers to assist with our programs.

EVALUATION

Saturday session
October 25, 1969

Question 1
Rate the degree of application to classroom situations the day's presentation might offer:

GOOD	27
FAIR	4
POOR	0

Question 2
Rate the effectiveness of the group sessions.

GOOD	30
FAIR	0
POOR	0

Question 3
Evaluate the entire Institute.

Content

GOOD	27
FAIR	5
POOR	0

Practicality

GOOD	22
FAIR	10
POOR	0

Question 4
Identify the most helpful aspect of the Institute

...communication. Meeting and knowing specific people working and involved in this field

...demonstrations and the group sessions

...a better awareness of each area and its problems; how they can cooperate and enhance each other

...interchange of ideas, methods, and ways to do things

...Mr. Lauder's informative presentation

...got the wheels in my brain started

Question 4 (Continued)

...the awareness of the need for better teacher preparation

...small group discussions and video tapes

...inspiration of my colleagues, new ideas brought out

...an awareness of the vastness of the field

...being able to compare ideas with others, seeing new materials, and hearing from specialists

Question 5
Identify suggestions to improve further Institutes of this nature.

...more group involvement

...involve administrators

...more time for discussion

...live performances

...small group meetings, earlier, and more often

...let individuals suggest ideas for discussion by group

...more demonstrations like Mrs. Fraser's.

...more group discussions. They give teachers a greater feeling of security knowing that others seem to have the same problems

...more methods and techniques

...discussions which describe more of the characteristics of the emotionally handicapped

...Institutes like this should be mandatory for all teachers who work with the handicapped

...provide us with outlines and curriculum guides school districts are currently using

...have another session on media

EVALUATION

Comments

...the demonstrations and discussions are the most valuable part of any institute

...we need live performances by special education children

...an excellent institute

...a well-run, well-organized institute

...art, music, physical education, and library should get together to see what each can contribute

...hold workshops in many different areas, not on a statewide basis

...administrators should be urged to sit in on these group discussions

...have followup sessions with methods, demonstrations. Show what has worked with these kids, what materials have been developed and adopted, teacher-made or commercial

...followup institutes with positive feed-back

...Mr. Lauder's presentation should have come first. It would have cleared the field so that all of us could have understood

...rhythm band materials

...the institute was inspiring, well presented, thought provoking

...identify terminology. The word, "pitch," means little to a special education teacher; the words, "body image," do not mean anything to a music teacher

...teachers need to observe classes in workshops like this to have a basis for discussion

Donald Hayden (In Summary)

While you were meeting in your groups, I took a few minutes to put down some points which I should like to bring to you in closing.

I think you should know, and I'm sure most of you do, that the institute was meant to serve only as a beginning. It was a first. The things that you have said now should help in the "Where do we go from here?" In future institutes, how do we plan them; how do we conceive and carry them out?

The institute has given us totally new insights into the teaching of all children, and specifically the teaching of the emotionally handicapped.

It has helped us to better identify the child with whom we are relating, to see and understand more of the "what" and "why." It has given us an opportunity to see classes in action, not to serve as any sort of criteria, but rather to give us something to which we can relate and equate our own teaching.

It has given us sources of material and methods.

It has re-emphasized the fact that one must be first a music teacher, able to relate one's work to the entire scheme of education, and that the music teacher, perhaps, must be second, a musician.

We must be, even before we are teachers, human beings, tolerant of all children. We must never forget that for many kids, the tolerant and patient teacher who accepts kids regardless of haircuts and language idiosyncrasies, color, manners, or lack of them, who exudes warmth and acceptance, may be the only such person many kids will ever know.

The day must come when all music teachers are brought to the realization that all kids have special needs. The fine performing groups do serve a tremendous need for a certain nucleus of children, but we must not forget the value of music education for many other children.

Changes are coming and have to come. Let's promote change which will assist all kids to take their places in the mainstream of total human existence.

My thanks to all who have worked so hard to make this a worthwhile conference. The list is long. Some of the names do not even appear on the program. I hope you will excuse my repeated harrassment to get you in the right place at the right time.

Is there any other comment?

Charles Matkowski

I would like to make a final comment.

I think it only fair to ask us, "Where do we go from here?" One of the things we haven't done is help music teachers take graduate work in teaching the emotionally handicapped child. My own personal feeling is that the Department should support music teachers who are teaching the handicapped youngster. My recommendation will be to grant financial assistance for graduate work to those music teachers who will be teaching the handicapped.

I'm really pleased to see so many music teachers here. It has been a fine means of exchanging ideas.